MANUAL ON THE HOLOGRAPHIC GALLERY IN THE GOVERNMENT MUSEUM, CHENNAI

By

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Commissioner of Agriculture and Museums,
Government of Tamilnadu.

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LAKSHMI PRANESH, I.A.S.
CHIEF SECRETARY

SECRETARIAT
CHENNAI - 600 009

FOREWORD

I have written the foreword for the book 'Manual on the Bronzes in the reorganised Bronze gallery in the Government Museum, Chennai', the 'Monograph on Rock and Cave Art' and the 'Manual on Numismatics' based on the collection of coins in the Government Museum, Chennai. These publications have been brought out in connection with the one hundred and fifty-first year celebrations of the Government Museum, Chennai (Madras) in 2002 - 2003 AD. It gives me great pleasure to write the foreword of this book, 'Manual on the Holographic Gallery in the Government Museum, Chennai'.

In terms of age and the size of its collection, the Government Museum, Chennai (Madras) occupies the second place in India. In 1951 AD, Pandit Jawaharlal Nehru, the first Prime Minister of India took part in it's centenary celebrations. Government are enabling it to celebrate the 151st Anniversary also in a similar fitting manner. About Rs.4 Crores have been sanctioned by the Government for repairing the buildings housing some of the galleries, modernising and renovating the displays.

Its collection of artefacts such as bronzes, sculptures, coins, the jewellery, which forms part of the anthropological collection, the geological collections, botanical plants, and zoological specimens are some of the most rare in the world. The collection of South Indian bronzes is justly famous throughout the world.

The displays of several collection sections, viz. Numismatics, Chemical Conservation and the Bronze gallery, which are housed in the buildings called the Bronze Gallery Building and the Contemporary Art Gallery building have been reorganised and modernised. The latest technology has been used in order to make the display on par with those adopted in the best museums of the world. Video shows of the museum in the past, techniques of bronze making - in history and investment casting today are some of the inter-active displays. Computer Aided Design and three Dimensional Modelling resulted in the creation of a Virtual Gallery and showcases, which have been

converted into reality. This is perhaps the first use of such techniques in the world of museums.

The rare artefacts like jewellery and some of the small rare bronzes are not exhibited frequently. This is due to security concerns. Computer controlled electronic surveillance of the galleries at a cost of about Rs.83 Lakhs is being installed. Still, it is felt that some of these pieces are best kept in the Reserve Collection and brought out only for Special Exhibitions.

In order to solve this problem, the Holographic gallery, which is a cutting edge technology, was proposed by the museum. This gallery has been set up in collaboration with Anna University, Chennai. The procurement of the equipment and mastering of the technology took two years. We are seeing the fruition of this project this year. This gallery must perhaps be the only one of its kind in India at this point of time. It has been got ready in time for the 151st Anniversary Celebrations. The gallery is housed in the second floor of the contemporary Art Gallery Building. It has been lit using the latest lighting techniques. The most advanced labelling technique available in India has also been used. This work though highly technical in nature has been done by Dr.R.Kannan, the Commissioner, who has even been made a Board Member of the International Museums of History, Paris on the strength of his technical work and publications.

Every museum publishes guides for the benefit of visitors. The guides of the Government Museum are also manuals as they contain a lot of information on the exhibits and the subject. These are referred to by scholars all over the world. This guide written by Dr.R.Kannan, Ph.D., I.A.S. introduces the process of holography in the first part to the lay reader. The second part deals with all the artefacts displayed viz., the Bronze pieces, which are small pieces. About 80 bronzes are described. A glossary of Sanskrit and Tamil terms has also been provided, so that the reader is not mystified by the use of iconographic terms. In the third part, an introductory note on each type of coin is given. The rare coins are analytically described. The fourth part, which is the last deals with the Jewellery items. These are rare and extremely valuable pieces. Their description and the annotations serve as a history of jewellery in India.

The technical work of writing books is a residuary duty of the head of the department of museums, after he completes his

administrative and display work. Dr. Kannan has written several important books and monographs earlier. Some of these are the Documentation on the cannons in the collection of the Government Museum, Chennai (1999 AD). The Monograph on Holistic Dating (2000 AD), Iconography of Jain Images in the Government Museum, Chennai (2001 AD) and Iconography of Jain Images in the districts of Tamilnadu (2002 AD). Besides these he has edited the Journal of the museum, written several articles and papers, which have been published among others in the Annual Journal of the Museums Association of India. He has published several colourful Brochures on the Museum in general and its several galleries.

More than a dozen publications and six videos apart from this publication have been made for the 151st Anniversary (2002-2003). These are for the benefit of scholars and visitors who would like more information. This is the first time in the history of any museum that so many publications are being brought out within such a short span of time of about six months, with almost all of it with the personal contribution of the Commissioner. This is apart from the work of setting up and reorganising galleries, referred to above. In addition, Dr.Kannan has been given technical advice on the renovation of the heritage structures like the compound wall, so that it is done by the Public Works Department according to archaeological principles. The correct identification of the red stone used in the compound wall as Satyavedu stone was done by him.

I compliment Dr.Kannan for this very high output of publications, which is an exuberant blossoming within a short period of time for the Government Museum, Chennai. I am sure that it will be a valuable reference work in the field in the years to come.

Fort St. George,
Chennai - 600 009.
31-3-2003

(Mrs. Lakshmi Pranesh)

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PREFACE

The Government Museum, Chennai completes its one hundred and fifty-first year in 2003 AD. The Government desired to celebrate it in a fitting manner on the lines of the Centenary Celebration in 1951 AD, when Pandit Jawaharlal Nehru, the first Prime Minister of India took part as the chief guest.

The collection of artefacts such as bronzes, jewellery, which forms part of the Anthropological collection, Geological collections, Botanical, and Zoological specimens are some of the most rare in the world. The collection of South Indian bronzes is justly famous throughout the world.

About Rs.4 Crores have been sanctioned by the Government for repairing the buildings housing some of the galleries, modernising and renovating the displays.

The displays of all the collection sections, viz. Numismatics, Chemical Conservation and the Archaeology (Bronzes), which are housed in the building called the Bronze Gallery Building have been reorganised. The latest technology has been used in order to make it on par with the display techniques adopted in the best museums in the world. Video shows of the museum in the past, techniques of bronze making - in history and investment casting today are some of the inter-active displays.

The work was started in November 2002 and completed within six months. Detailed planning, which included Computer Aided Design and Three Dimensional Modelling resulted in the creation of a Virtual Gallery and showcases. They have been converted into reality. This is perhaps the first use of such techniques in the world of museums.

The Single Platform technique used in the automobile industry has been adopted and adapted to the world of museums. In this technique, the number of artefacts to be displayed are first planned based on the capacity of the three dimensional model(3D Model). Then,

the Manual i.e. the documentation is written by the Commissioner. The labels and descriptive labels are made by Cut and Paste on Computer word processing software. This results in one base document having multiple uses. This alone ensured that the display work got over within two months as against the normal period of a year and more, which is usual among museums.

The rare artefacts like jewellery and some of the small rare bronzes are not exhibited frequently. This is due to security concerns. There was an unfortunate event in 1982 when some small Buddhist bronzes were stolen. This happens in museums abroad also, which have the latest technology of surveillance. Even in our museum, we are installing computer controlled electronic surveillance of the galleries at a cost of Rs.90 Lakhs. Still, it is felt that these pieces are best kept in the Reserve Collection and brought out only for Special Exhibitions.

The museum had a proposal for Holography of some of these rare pieces for display in 1997 AD itself. However for various reasons the proposal did not take off. There was a Seminar in connection with the Silver Jubilee of the Course on Care of Museum Objects on 30-6-1999, in which Prof.P.K. Palanisamy, the Head of the Department of Physics, Anna University displayed the holograph of a scientist. This impressed the delegates to the Seminar. It was decided to revive the project so that cutting edge technology would be available to the Government Museum, Chennai. This would also popularise such technology among the people of India and Tamilnadu. In 1999, we took efforts to revalidate the Government Order and placed Rs. 7 Lakhs at the disposal of Anna University, Chennai for this project vide G.O.Ms.No. 557, Tamil Development, Culture, Hindu Religious and Charitable Endowments Department dated 16-11-1999. The procurement of the equipment took two years and we are seeing the fruition of this project this year. A committee to guide the project has been formed in which the Commissioner of Agriculture and Museums (this writer), Dr.E. Balagurusamy, the Vice, Chancellor of Anna University, the staff of the museum and other scientists and a representative of Hindustan Photo Films, Ooty participated. This meeting finalised the modalities of implementation.

This gallery must perhaps be the only one of its kind in India at this point of time. It has been got ready in time for the 151st Anniversary Celebrations.

The publications of this museum have also undergone a technology transformation in recent years as evidenced by the book, Iconography of Jain Images in two parts in 2001 and 2002 published with world class colour photography and execution.

In modern museology, displays are not constant but kept constantly changing except a few leading trademark pieces.

The first part deals with the process of holography and the second the Bronze pieces. These are small pieces. About 80 bronzes are described, many for the first time. A glossary of Sanskrit and Tamil terms has also been provided, so that the reader is not mystified by the use of iconographic terms. Those who are interested in knowing more are invited to read the Guide to the Bronze Gallery written by the Editor and published this year (2003 AD). In that book, there is an introductory part to Indian culture especially Tamil culture. The philosophy and mythology behind Indian Iconography is explained. It also gives a typological description of the bronzes.

The third part of this book deals with the Jewellery items. These are rare and extremely valuable pieces. The detailed description of each of these pieces gives an interesting account of the history of jewellery in India as well as of their owners. Coins are described in the fourth part, which is the last. They have been chosen since they are rare pieces. They are interpreted in the light of the culture and civilisation that gave rise to them.

We have brought out this guide so that visitors both Indian and foreign can appreciate the holograms better. This guide has sections on the Bronzes written by me assisted jointly by Thiru K.Lakshminarayanan, Assistant Director and Thiru R.Balasubramanian, Curator of the Archaeology section. Thiru Lakshminarayanan did a lot of research work to clear the doubts that I used to raise, while Thiru Balasubramanian did a three in one job of collating the physical images, the skeleton material and also the photography. The section on anthropology viz. the jewellery has been written by me assisted by Thiru P. Jawahar, Curator in charge of the section. He has carried the extra load because the post is vacant for the past few years. The part relating to the Numismatics section has been written by me assisted by Tmt. R.Santhi and Thiru K.Sekar. Dr.V.Jeyaraj prepared the bronzes by chemically treating them for holography. The gallery has been housed in the second floor of the Contemporary Art Gallery Building. It has been lit using the latest lighting

techniques. The most advanced labelling technique available in India has also been used. This is not a mere coffee - table book but strives for all the knowledge intensity usually associated with our museum publications. This guide has also been written within the same tight timetable as the reorganisation and redisplay.

Any suggestions for improvement are welcome.

31/3/2003

31-3-2003
Chennai – 6000 08.

(Dr.R.Kannan, Ph.D., I.A.S.)

An alphabetical Index of artefacts section wise (Bronzes, Jewellery and Coins) has been prepared for easy reference. It is available at page No. XIV.

To

The memory of late Sri T.S.Padmanabha Iyer (Retd.) Superintending Engineer (P.W.D) British India & Composite Madras State, my grandfather on his centenary (1901-2001) and my uncle late Sri P.Subramanian. Also to Ms. Lalitha, my mother, Mrs. Seetha, my wife, Master Sridar Padmanabhan, my son and Ms.Shrikalaa, my daughter for their encouragement and help.

Dr. R.Kannan Ph.D., I.A.S.

Acknowledgements

I acknowledge the help given by Thiru K. Lakshminarayanan, Assistant Director and Curators Thiru P. Jawhar, Thiru R.Balasubramanian, Thiru.K. Sekar and Tmt. R.Santhi. Thiru. G. Ramesh, Technical Assistant, Thiru. M. Muthukrishnan and Thiru. M. Girija Sankar, Photography section, Tmt. V. Sasikala and Tmt. S. Thara, personal staff of the Commissioner also rendered valuable assistance.

ALPHABETICAL INDEX OF ARTEFACTS

This key gives the alphabetical list of Bronzes, Jewellery and Coins for easy reference to the Manual.

BRONZES

No.	Name of artefact with Accession Number	Serial Number of Artefact	Page Number where description is given
1.	*A Dwarfish Figure*: Acc. No. 84-38/45;	Sl. No. 64.	40
2.	*A Queer Image* : Acc. No. 87-4/46;	Sl. No. 65.	40
3.	*Alwar*: Acc. No. 173;	Sl. No. 9.	8
4.	*Ayyanar with Consorts*: Acc. No. 85-26/46;	Sl. No. 58.	39
5.	*Ayyanar*: Acc. No. 84-27/45;	Sl. No. 49.	32
6.	*Ayyanar*: Acc. No. 322;	Sl. No. 23.	17
7.	*Balakrishna*: Acc. No. 57-6/39;	Sl. No. 38.	27
8.	*Balakrishna*: Acc. No. 79-4/43;	Sl. No. 48.	32
9.	*Bhairava*: Acc. No. 244	Sl. No. 77.	48
10.	*Bhairava*: Acc. No. 242;	Sl. No. 13.	12
11.	*Bhuvaneswari*: Acc. No. 84-21/45;	Sl. No. 52.	35
12.	*Buddha*: Acc. No. 30;	Sl. No. 78.	48
13.	*Buddha*: Acc. No. 33;	Sl. No. 79.	48
14.	*Chakra*: Acc. No. 79-6/43;	Sl. No. 47.	32
15.	*Chieftain*: Acc. No. 84-24/45;	Sl. No. 50.	32
16.	*Crawling Krishna*: Acc. No. 75-2/43;	Sl. No. 44.	31
17.	*Dakshinamurti*: Acc. No. 228	Sl. No. 12.	11
18.	*Devi*: Acc. No. 1602/90;	Sl. No. 76.	46
19.	*Devotee*: Acc. No. 55-2/39;	Sl. No. 36.	24
20.	*Dhanvantari*: Acc. No. 37/35;	Sl. No. 35.	24
21.	*Ganesa as Sakti-ganapati*: Acc. No. 295;	Sl. No. 20.	14
22.	*Ganesa*: Acc. No. 66-1/40;	Sl. No. 43.	28
23.	*Garuda*: Acc. No. 156;	Sl. No. 6.	7
24.	*Garuda*: Acc. No. 160;	Sl. No. 8.	8
25.	*Garuda*: Acc. No. 157	Sl. No. 7.	7

No.	Name of artefact with Accession Number	Serial Number of Artefact	Page Number where description is given
26.	*Kali*: Acc. No. 1007/80;	Sl. No. 74.	47
27.	*Kali*: Acc. No. 1283/85;	Sl. No. 75.	47
28.	*Kali*: Acc. No. 283;	Sl. No. 19.	14
29.	*Kaliyakrishna* with his Consorts.: Acc. No. 16-2/32;	Sl. No. 31.	22
30.	*Kameswara with Kameswari*: Acc. No. 20/33;	Sl. No. 32.	22
31.	*Krishna With Rukmini*: Acc. No. 85-33/46;	Sl. No. 59.	39
32.	*Lakshmi Narasimha*: Acc. No. 638/69;	Sl. No. 73.	44
33.	*Lakshmi*: Acc. No. 34-5/35;	Sl. No. 34.	23
34.	*Lakshminarayana* : Acc. No. 40;	Sl. No. 3.	4
35.	*Lakshmivaraha*: Acc. No. 62;	Sl. No. 4.	7
36.	*Mahishasuramardini*: Acc. No. 84-22/45;	Sl. No. 55.	36
37.	*Mahishasuramardini*.: Acc. No. 274;	Sl. No. 18.	14
38.	*Mahishasuramardini*: Acc. No. 84-23/45,	Sl. No. 54.	35
39.	*Nandi*: Acc. No. 325,	Sl. No. 24.	18
40.	*Nandikeshwara* with his Consort *Kundalini* Acc. No. 85-25/46;	Sl. No. 57.	36
41.	*Narasimha*: Acc. No. 66;	Sl. No. 5	7
42.	*Nataraja with Sivakami* Acc. No. 84-10/45;	Sl. No. 51.	35
43	*Nataraja*: Acc. No. 84-9/45,	Sl. No. 53	35
44.	*Padukas*: Acc. No. 65-18/40;	Sl. No. 41.	28
45.	*Parvati* as *Rajarajeswari*: Acc. No. 266.	Sl. No. 17.	13
46.	*Parvati*: Acc. No. 264;	Sl. No. 16.	13
47.	*Parvati*: Acc. No. 262;	Sl. No. 15.	12
48.	*Ramanuja*: Acc. No. 16-1/32;	Sl. No. 30.	22
49.	*Rati*: Acc. No. 359;	Sl. No. 27.	21
50.	*Rishi*: Acc. No. 365;	Sl. No. 28.	21
51.	*Rukmini*: Acc. No. 437/60;	Sl. No. 71.	44
52.	*Saraswati*: Acc. No. 87-7/46;	Sl. No. 66.	43

No.	Name of artefact with Accession Number	Serial Number of Artefact	Page Number where description is given
53.	*Sathyabhama:* Acc. No. 438/60	Sl. No. 72.	43
54.	*Seated Woman*: Acc. No. 87-10/46;	Sl. No. 67.	43
55.	*Sita*: Acc. No. 56-6/39;	Sl. No. 37.	24
56.	*Somaskanda*: Acc. No. 434/59;	Sl. No. 69.	43
57.	*Subrahmanya* as *Palaniandi*: Acc. No. 310;	Sl. No. 22.	17
58.	*Subrahmanya* on a *Peacock*. Acc. No 65-17/40;	Sl. No. 40.	27
59.	*Subrahmanya*: Acc. No. 306;	Sl. No. 21.	17
60.	*Sudarshana*: Acc. No. 191;	Sl. No 10.	8
61.	*Surya* in a *Chariot* with *Attendants*: Acc. No. 356,	Sl. No. 25.	18
62.	*Surya*: Acc. No. 357;	Sl. No. 26.	21
63.	*Surya*: Acc. No. 84-19/45;	Sl. No. 56.	36
64.	*Tirthankara*: Acc. No. 175/50;	Sl No 80	48
65.	*Tirujnanasambandar*: Acc. No. 85-36/46;	Sl. No. 62.	40
66.	*Tirujnanasambandar*: Acc. No. 85-35/46;	Sl. No. 61.	39
67.	*Umamahesvara*: Acc. No. 213	Sl. No. 11.	11
68.	*Venugopala*: Acc. No. 436/60;	Sl. No. 70.	44
69.	*Virabhadra*: Acc. No. 247	Sl. No. 14.	12
70.	*Vishnu* with *Consorts*: Acc. No. 76-3/43;	Sl. No 45.	31
71.	*Vishnu*: Acc. No. 21-9/33;	Sl No. 33.	23
72.	*Vishnu*: Acc. No. 57-4/39;	Sl. No. 39	27
73.	*Vishnu*: Acc. No. 19;	Sl. No. 2.	4
74.	*Vishnu*: Acc. No. 4;	Sl. No. 1.	4
75.	*Vishnu*: Acc. No. 97/48;	Sl. No. 68.	43
76.	*Vishnu*: Acc. No. 79-1/43;	Sl No 46	31
77.	*Vishvaksena*: Acc. No. 13/32;	Sl. No. 29.	21
78.	*Warrior*: Acc. No. 85-37/45;	Sl. No. 63.	40
79.	*Worshipper*: Acc. No. 85-34/46;	Sl. No. 60.	39
80.	*Yoga Narasimha*: Acc. No. 65-2/40;	Sl. No. 42.	28

JEWELLERY

No.	Name of artefact with Accession Number	Serial Number of Artefact	Page Number where description is given
1	A Gold Chain (Two Threads) with ten knots: Acc. No. 85	Sl. No. 11.	59
2.	Bell Shaped Bead: Acc. No. 186–40 / 2;	Sl. No. 5.	55
3.	Big Taali Kodi (Taali chain with bottu bearing Goddess in sitting posture): Acc. No. 349-1;	Sl. No. 43.	76
4.	Chain with 60 Gold Gundus: Acc. No. 261-1;	Sl No. 23.	65
5.	Ear Studs - 2 pairs (Anantha mudichu - innumerable knots), Acc. No. 334-3;	Sl No. 36	72
6.	Ear Rings (Maravattai kadukkan) – 1 pair: Acc. No 321-1;	Sl. No. 51	83
7.	Ear Rings .. 6 Nos.: Acc. No. 85-4;	Sl. No. 15.	60
8.	Ear Stud: Acc. No. 193-4;	Sl. No. 29.	70
9.	Ear Ornament: Acc. No. 193-6;	Sl. No. 28.	69
10.	Gold Ottiyana Mugappu (Tamil for decorated front piece of waist belt): Acc. No. 331-5;	Sl. No. 48.	80
11.	Gold Ring : Acc. No. 199-6;	Sl. No. 24.	66
12.	Gold Ring with Lion Motif: Acc. No. 134-39/3	Sl. No. 3.	52
13.	Gold Chain - 2 Nos.: Acc. No. 372–1,	Sl No 52.	83
14.	Gold Pendant: Acc. No. 97;	Sl. No. 13	60
15.	Gold Necklace with Dollar: Acc. No. 350-1;	Sl. No. 54.	84
16.	Gold Ring: Acc. No. 350-3;	Sl. No. 55.	85
17.	Gold Peacock: Acc. No. 106-1;	Sl. No. 17.	61
18.	Gold Chain with Big Dollar: Acc. No. 360-1;	Sl No. 53.	84

No.	Name of artefact with Accession Number	Serial Number of Artefact	Page Number where description is given
19.	Gold Badrakaliamman: Acc. No. 106-2;	Sl. No. 18.	62
20.	Gold Muhappus . 4 Nos.: Acc. No. .85–2 / 1-4;	Sl. No. 20.	62
21.	Gold Anklet : Acc. No. 201;	Sl. No. 22.	65
22.	Gold Ring With Dragon Motif: Acc. No. 134-39 / 2;	Sl. No. 2.	52
23.	Gold Poodi (Ear ring, broken): Acc. No. 94-2;	Sl. No. 21.	65
24.	Gold Bangles - 1 pair: Acc. No. 331-3;	Sl. No. 46.	79
25.	Gold Chain (Chandrahaaram - 8 rows) Acc. No. 91;	Sl. No. 40	75
26.	Gold Ring With 40 Red Stones: Acc. No. 190-1;	Sl. No. 41.	76
27.	Gold Ring : Acc. No. 271-2;	Sl. No. 49.	80
28.	Gold Ring with one red and one blue Stone: Acc. No. 190-2	Sl. No. 42.	76
29.	Gold Ring with Fish Motif: Acc. No. 134–39 / 1;	Sl. No. 1.	51
30.	Gold Pendant : Acc. No. 269	Sl. No. 39.	75
31.	Gold Ottiyanam (Tamil: waist belt): Acc. No. 331–7;	Sl. No. 47	80
32.	Gold Jimiky - 1 pair: Acc. No. 265-8	Sl. No. 35	71
33.	Gold Ottiyanam: Acc. No. 334-1;	Sl. No. 38.	75
34.	Gold Bowl: Acc. No. 317-1;	Sl. No. 50.	83
35.	Hamsa Dollar: Acc. No. 355-1;	Sl. No. 56.	85
36.	Head Ornament, Nila Pirai: Acc. No. 193-20;	Sl. No. 34.	71
37.	Hood Shaped Bead: Acc. No. 186-40/3;	Sl. No. 6.	55
38.	Karai Chain: Acc. No. 193-1;	Sl. No. 30.	70
39.	Kirita (crown) Shaped Thaali: Acc. No. 193-15;	Sl. No. 33.	71

No.	Name of artefact with Accession Number	Serial Number of Artefact	Page Number where description is given
40.	Leaf Shaped Gold Ornaments. 2 Nos: Acc. No. 400/1, 2;	Sl. No. 7	55
41.	Mango Shaped Bead Pendant: Acc. No. 186-40/1	Sl. No. 4.	52
42.	Muhappu with Twelve Red Stones : Acc. No. 85-6;	Sl. No. 14.	60
43.	Naga Jyoti with Spring – 1 pair (Finger rings)	Sl. No. 37.	72
44	Naga's Uruvam (figure of Naga): Acc. No. 193-18;	Sl. No. 32.	70
45.	Nagavadam .. 3 Nos.: Acc. No. 85–3 / 1, 2, 3;	Sl. No. 19.	62
46.	Nose Stud: Acc. No. 354-5;	Sl. No. 58.	86
47.	Pattam: Acc. No. 193-17;	Sl. No. 31.	70
48.	Piraithodu - 1 pair: Acc. No. 354-1;	Sl. No. 57.	85
49.	Poothodu - 1 pair: Acc. No. 354-2;	Sl. No. 59.	89
50.	Ring: Acc. No. 193-13;	Sl. No. 27.	69
51.	Sadai Kiritam: Acc. No. 331-1;	Sl. No. 45.	79
52.	Silver Samarai .. 2 Nos : Acc. No. 85-5 / 1, 2;	Sl. No. 16.	61
53.	Small Peacocks - 2 Nos.: Acc. No. 74-36;	Sl. No. 9.	56
54.	Small Taali Kodi (with bird like design) Acc. No. 249-2;	Sl. No. 44	79
55.	Thaali Kodi with Thaali (Two Threads). Acc. No. 261-2;	Sl. No. 25	66
56.	Thaali - Gold : Acc. No. 193-19;	Sl. No 26	66
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12.	Haider Ali Coin: Acc. No. 799/24;	Sl. No. 43.	123
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23.	Old Star Pagoda: Acc. No. 836/2;	Sl. No. 48.	129
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25.	Punch Marked Coin - Sangam Pandya: Acc. No. 749/9;	Sl. No. 14.	101
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27.	Punch Marked Coin Sangam Pandya: Acc. No 749/3;	Sl. No. 8.,	97
28.	Punch Marked Coin Sangam Pandya: Acc. No. 749/4;	Sl. No. 9.	98
29.	Punch Marked Coin Sangam Pandya: Acc. No. 749/11;	Sl. No. 16.	102
30.	Punch Marked Coin - Sangam Pandya. Acc. No. 749/12;	Sl. No. 17.	102
31.	Punch Marked Coin - Sangam Pandya: Acc. No. 749/13;	Sl. No. 18.	104
32.	Punch Marked Coin - Sangam Pandya Acc. No. 749/14;	Sl. No. 19.	104
33.	Punch Marked Coin - Sangam Pandya: Acc. No. 749/15;	Sl. No 20.	102
34.	Punch Marked Coin - Sangam Pandya: Acc. No. 749/10;	Sl. No. 15.	102

No.	Name of artefact with Accession Number	Serial Number of Artefact	Page Number where description is given
35.	Punch Marked Coin Sangam Pandya: Acc. No. 749/5;	Sl. No. 10.	98
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37.	Punch Marked Coin - Sangam Pandya: Acc. No. 749/7;	Sl. No. 12.	101
38.	Punch Marked Coin Sangam Pandya: Acc. No. 749/8;	Sl. No. 13.	101
39.	Quarter Star Pagoda: Acc. No. 1301/2;	Sl. No. 52.	130
40.	Rajendra Chola Coin: Acc. No. 924/1;	Sl No. 33.	115
41.	Ramatanka Stock Register Coin No. 3;	Sl. No. 47.	128
42.	Roman - Domitian: Acc. No. 324/148;	Sl. No. 24.	108
43.	Roman - Pendant Stock Register Coin No.209;	Sl. No. 25.	109
44.	Roman - Vespasian : Acc. No. 822/4;	Sl. No. 21.	107
45.	Roman - Faustina: Acc. No. 838;	Sl. No. 22.	107
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47	Samudra Gupta Coin Stock Register Coin No.3;	Sl. No. 27.	110
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49.	Single Swami Pagoda: Acc. No. 742/13;	Sl. No. 49.	129
50	Three Swamy pagoda : Acc. No. 768/1;	Sl. No. 50.	129
51.	Venetian Doge: Paola Renier Coin: Acc. No. 13;	Sl. No. 45.	127
52.	Venetian Doge: Paola Renier Coin: Acc. No. 14;	Sl. No. 46.	127
53.	Victoria Coin: Acc. No. 1384;	Sl. No. 54.	135
54.	Victoria Coin: Acc. No. 1440;	Sl No. 55.	135
55.	William IIII Coin (normally written as IV): Acc. No. 1402;	Sl. No. 53	135

MANUAL ON THE HOLOGRAPHIC GALLERY IN THE GOVERNMENT MUSEUM, CHENNAI

INTRODUCTION

Holography demonstrates the age old Hindu concept of *Maya* through science - what appears a real and three - dimensional object is actually unreal.

The Government Museum, Chennai has a good collection of very valuable jewellery, coins, small bronzes and similar extremely high value but small items. Most museums in the world display only a minute portion of such collections in high cost bullet proof display showcases after careful screening of the visitors. Due to the high inflow of visitors every day to the museum, it is not practical to screen visitors without inviting criticism of elitism or harassment. A technological solution to the problem was presented in a scientific seminar in 1999 AD. This was making holograms of these rare artefacts and presenting them to the public. This would be the Second-Best solution to display of the actual artefacts themselves. This also required mastering of a new technology. This could not be done by the museum itself. Hence, the project became a collaboration with the Anna University, Chennai. This has taken this museum to the cutting edge of technology, since this is a highly sophisticated technology. Such projects have a gestation period to overcome technological and equipment problems. Therefore, the project has come to fruition this year.

Holograms of rare coins especially ancient coins both gold and others, ancient jewellery mostly gold and small bronzes are displayed in the gallery. The small bronzes are easier to steal as an unfortunate incident in 1982 bears out. Therefore, they have been displayed as holograms.

This has also become an occasion to document the rare collections with explanations. This is because the visiting public and scholars like to know more than what the descriptive labels tell them, which is a bare minimum. Therefore, this manual has been brought out. It tells the story of these rare artefacts. It may also throw new light or present views from a hitherto unseen perspective. For example, in the bronze section some new bronzes have been described. Names for some pieces like the wife of *Nandikeswara* have been given (*Kundalini*). In the

Numismatics section, some of the geometric figures on the Punch

and inscribed words on the Roman and other later period coins are interpreted. In the jewellery section, so far there was no documentation. This has been remedied by this publication. The old identification for some pieces among the Roman jewellery has been changed in the light of newer excavations and knowledge. For example, the pendants identified, as breasts have been re-identified as modelled on the Roman army uniform. The snake motif has been explained with reference to ancient Indian mythology and linked to astronomy. The diamond-studded jewellery considered as post medieval has been interpreted as Chola pieces. Dating of the pieces has been done, with several dates as entered in the Accession Register having to be revised.

This manual has four sections, viz. explanation of the process of holography, analytical description of the bronzes, jewellery and coins.

DISPLAY HOLOGRAMS OF RARE ARTEFACTS AND ANTIQUES

The material provided by Prof. Palanisamy of the Anna University has been used to describe the process of holography. A display hologram is basically a photograph viewable with three-dimensional effect as compared with the two-dimensional conventional photograph. Holography is the process of recording of an object with the three dimensional effect. Holography is somewhat different from conventional photography. In photography, only intensity variation of an object is recorded without any information of depth where as in holography both are recorded on a light sensitive plate or film. In photography, the lens of the camera is used for imaging i.e. light scattered from the object to be recorded is imaged using the lens in the camera. But in holography the light scattered by the object (called object beam) is made to interfere with another beam (called reference beam) on the recording surface. Hence the information is recorded in the form of interference pattern. Since a highly coherent light source is required for such interference recording, lasers are used for recording of holograms. Such recording has to be done on a vibration isolation table. There should be no vibration as otherwise, the recording would be vitiated.

Based on the method and material used for the recording, the image can be reconstructed either using a laser or white light. The recorded image is an exact replica of the original object with three-dimensional information. White light reflection holograms are a class of display holograms, which are useful in displaying the objects such as gold jewellery, artefacts, antiques etc., which cannot be put directly in the exhibition for display due to security reasons. There are also Projection Holograms where the viewer feels that the object is suspended in space.

In the Holographic Gallery in the museum, *He-Ne* (Helium-Neon) red colour lasers are used for the recording. With this type of set-up, the holograms recorded are mono colour in nature. They will be seen as orange coloured, since there will be some loss of wavelength during reconstruction. While there was no problem in recording the images of coins and jewellery, there was a problem in recording bronzes. Direct recording was not fully visible to the naked eye. Two methods were proposed to get over the difficulty. One was coating with magnesium - oxide powder. This made the holograms of the bronzes bright, but it was unnatural. Coating with poly vinyl acetate (PVA) made the hologram a little brighter though not as bright as with the powder, but it also retained the natural look of the bronze. Therefore, it was decided at the meeting of the Committee to guide the project to retain the natural look. The normal strength of PVA while treating bronzes is 2% but in this case 10-15% was used by the Chemical Conservation Section to induce greater reflectivity. Still, holography of bigger bronzes has not been done till the time of going into print. We are hopeful that it will be done shortly.

By choosing suitable recording material and using lasers of different wavelengths (colours), holograms, to reproduce real colour images, can be recorded. It is proposed to take such real colour holograms in future after the procurement of required equipments.

BRONZES FOR HOLOGRAPHY

Sl. No. 1. *VISHNU*
Acc. No. 4;
Height (Ht.) 12 Centimetres (cms.);
Breadth (Br.) 4.5 cms.;
Provenance: Locality Unknown;
Period: Circa 13th Century AD.

Vishnu stands on a *padma peetah* over a square *bhadra peetah.* A *Karanda-Makuta* adorns his head. He wears *makara -kundalas* in his ears. He holds the discus (slightly turned) and conch in his upper right and left hands respectively. The lower right hand is portrayed in *abhaya mudra* while the lower left holds the *gada* (mace), which is placed on the lotus pedestal. He wears two rows of necklaces and the sacred thread. *Udarabandha, Keyuras, Valayaas* are the other ornaments seen.

Sl. No. 2. *VISHNU*
Acc. No. 19;
Ht. 15 cms.; Br. 6.5 cms.;
Provenance: *Chimakurti*, Guntur District, Andhra Pradesh;
Period: Circa 17th Century AD.

Vishnu is seated with two hands on a *padma peetah* over a square plate. His right hand is in *Jnana mudra* and his left hand is resting on his left knee. A *vadakalai namam* is shown on the forehead. His head is adorned with a *Kirita Makuta.* As for ornaments he wears a *kantti*, necklace, *Haara*, *Keyuras*, *Valayaas*, sacred thread and *Udarabandha* etc.

Sl. No. 3. *LAKSHMINARAYANA*
Acc. No. 40;
Ht. 5.5 cms.; Br. 3.5 cms.;
Provenance: *Chimakurti*, Guntur District, Andhra Pradesh;
Period: Circa 17th Century AD.

This small figure of *Lakshminarayana* is seated at ease on a *padma peetah* over a rectangular *bhadra peetah.* He has a *Kirita Makuta* over his head. He has *makara - kundalas* on his ears. His right upper hand holds a *Chakra* (discus). His left hand holds Goddess *Lakshmi,* who is seen seated on his left lap. His lower right hand is broken near the forearm and missing. *Lakshmi* holds a lotus flower in her left hand.

Bronzes for Holography

Sl. No. 1
Vishnu

Sl. No. 2
Vishnu

Sl No. 3
Lakshminarayana

Sl. No. 4
Lakshmivaraha

Sl No. 5
Narasimha

Sl No 6
Garuda

S No 7
Garuda

Sl.No 8
Garuda

Sl. No. 4. *LAKSHMIVARAHA*
Acc. No. 62;
Ht. 6 cms.; Br. 4.3 cms.;
Provenance: *Chimakurti*, Guntur District, Andhra Pradesh;
Period: Circa 17th Century AD.

This small image of *Lakshmivaraha* is seated on a lotus pedestal over an elaborately designed *bhadra peetah*. A *vadakalai namam* is clearly marked on the forehead of *Varaha* and a *tilaka* on Goddess *Lakshmi*'s forehead. His head is adorned with a *Kirita Makuta*. His right upper hand holds a discus and his lower right hand is in *abhaya mudra*. His left hand holds Goddess *Lakshmi*, who is seated on his left lap with her hands in *anjali mudra*.

Sl. No. 5. *NARASIMHA*
Acc. No. 66;
Ht. 8 cms.; Br. 5 cms.;
Provenance: *Chimakurti*, Guntur District, Andhra Pradesh;
Period: Circa 17th Century AD.

This small figure of *Narasimha* stands near a short pillar on which he has placed his left hand while his right hand is placed on the face of a *bhoota* (goblin). He has only one pair of hands. He wears a necklace, sacred thread and *Udarabandha* as ornaments. He stands on a rectangular *bhadra peetah*.

Sl. No. 6. *GARUDA*
Acc. No. 156;
Ht. 11 cms.; Br. 4 cms.;
Provenance: *Chimakurti*, Guntur District, Andhra Pradesh;
Period: Circa 17th Century AD.

Garuda stands on a lotus pedestal over a square *bhadra peetah* with his two hands in *Anjali mudra*. He wears a tiered *Kirita Makuta*. He wears *makara - kundalas* in his ears. A *vadakalai namam* is shown on his forehead. He wears a thick necklace, *Keyuras*, *Valayaas* and *Padasaraas* as ornaments.

Sl. No. 7. *GARUDA*
Acc. No. 157
Ht. 10 cms.; Br. 8 cms.;
Provenance: *Chimakurti*, Guntur District, Andhra Pradesh;
Period: Circa 17th Century AD.

Garuda is seated on a lotus pedestal over a double-tiered *bhadra peetah*. He wears a *Kirita Makuta* on his head. A *vadakalai namam*

is seen on his forehead. He wears *makara - kundalas* in his ears. His hands are portrayed in *Anjali mudra*. His wings are shown on both the shoulders.

Sl. No. 8. *GARUDA*
Acc. No.160;
Ht. 8.5 cms.; Br. 5.2 cms.;
Provenance: Locality unknown;
Period: Circa 17th Century AD.

This icon of *Garuda* with a *Kirita Makuta* on his head wears a *vadakalai namam* on his forehead. He kneels on a pedestal with both the hands stretched out as if to hold the feet of *Vishnu*, his Lord. The wings are shown on his shoulders. He has a necklace, *Haara*, *Udarabandha*, *Keyuras* and *Valayaas* as ornaments.

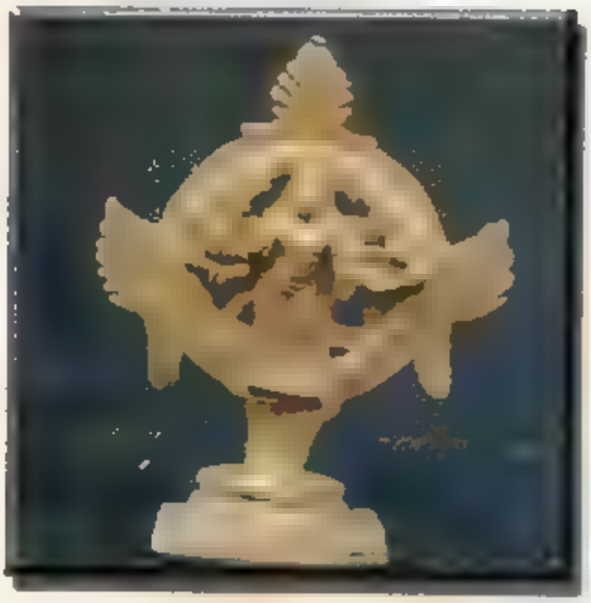
Sl. No. 9. *ALWAR*
Acc. No. 173;
Ht. 7 cms.; Br. 5 cms.;
Provenance: *Chimakurti*, Guntur District, Andhra Pradesh;
Period: Circa 17th Century AD.

This icon of an *Alwar* (*vaishnavite* saint) is seated cross-legged over a pedestal with his hands in *Anjali mudra*. His head is closely shaved with elongated earlobes. He sports a sacred thread on his chest. He wears *Valayaas* on his forehands.

Sl. No. 10. *SUDARSHANA*
Acc. No. 191;
Ht. 7 cms.; Br. 5.5 cms.;
Provenance: Locality unknown;
Period: Circa 17th Century AD

Sudarshana, the theri-anthropomorphic form of the discus weapon of Lord *Vishnu* is shown within the discus in standing form against the background of the discus. He stands on a square pedestal with eight hands; holding his symbols, the discus, conch, sword, shield, mace, lotus, while two hands are held in *abhaya* and *varada* respectively. He is portrayed within crossed equilateral triangles in the centre. This is the counter part of the *Sri-Chakra*. Streamers and three small marginal flames are seen.

Sl.No. 9
Alwar



Sl.No. 10
Sudarshana

Sl.No. 11
Umamahesvara

Sl.No. 12
Dakshinamurti

Sl.No. 13
Bhairava

Sl.No 14
Virabhadra

Sl.No. 15
Parvati

Sl.No. 16
Parvati

Sl. No. 11. *UMAMAHESVARA*
Acc. No. 213
Ht. 18 cms.; Br. 10.5 cms.;
Provenance: Locality Unknown;
Period: Circa 17th Century AD.

Umamahesvara is seated on a lotus pedestal with *Subrahmanya* seated on a peacock to his right, the sacred bull in front and *Ganesa* on his rat to his left. He has a *Makuta* of matted hair on his head. He holds a trident in his upper right hand and a cobra in his upper left hand respectively. His lower right hand is in *abhaya mudra* and the lower left hand embraces his consort *Parvati*, here known as *Uma*. She is seated on his left lap. Her right hand embraces *Siva's* waist while the left hand holds a lotus bud. There is foliage above in which nine figures are portrayed in seated posture with hands in *anjali mudra* on the *prabavali*. Rampant lions are portrayed on both the sides of *Umamahesvara*. Below the rampant lions just above the bottom of the *prabha*. Nandi is portrayed in front above the pedestal at the feet of *Umamahesvara*. This is an elaborately carved beautiful image.

Sl. No. 12. *DAKSHINAMURTI*
Acc. No. 228
Ht. 9.5 cms.; Br. 6.5 cms.;
Provenance: Locality Unknown;
Period: Circa 17th Century AD.

Siva as *Dakshinamurti* is portrayed in this small but elegant bronze as seated on Mount *Kailasa* with his right foot trampling upon the demon *Apasmara*. His hair is tied in *jata-bandha* fashion with a minute snake on the right and a crescent on the left. He holds a snake (broken and missing) in his upper right hand and a flaming torch in his upper left hand. His lower right hand is portrayed in *upadesa* (teaching) fashion and his lower left hand holds a manuscript. Two *rishis* are portrayed on either side in front as if in front of caves. Various men and animals (antelope, elephant and monkeys) are also shown each in their own cave from which they appear to emerge.

Sl. No. 13. *BHAIRAVA*
Acc. No. 242;
Ht. 14 cms.; Br. 8 cms.;
Provenance: Thanjavur District;
Period: Circa 17th Century AD.

The figure of *Bhairava* is portrayed as standing on a *padma peetah* over a double *bhadra peetah* with five pairs of hands holding drum, cobra, goad, noose, sword, bell, trident and a skull-cup. A pair of hands is in *abhaya* and *varada mudra*. He is shown as accompanied by a dog. He has a flaming lanceolate form hair-do on his head. A cobra, skull and crescent are seen in his hair-do. He wears a *Makara* and *Patra - Kundala* respectively in each ear. A cobra is seen coiled around his sacred thread and another around the string above his hips. A long garland hangs from his left shoulder, passing around his right ankle. He wears *Udarabandha*, necklaces, *Kankanas*, *Valayaas* and *Padasaraas* as ornaments.

Sl. No. 14. *VIRABHADRA*
Acc. No. 247
Ht. 13.5 cms.; Br. 7 cms.;
Provenance: Locality unknown;
Period: Circa 17th Century AD.

This is a well-finished image with a *Kirita Makuta* in the place of the usual *Jata-Makuta* on the head, standing on a *padma peetah* over a square plate. He wears *patra-kundalas* in his ears. A long necklace with a large circular central ornament hangs between the breasts below the usual short one, which has a large square central ornament. A long garland hangs from the shoulders to the knees. He has two pairs of hands. He holds an arrow and bow in his upper hands. The lower right hand holds the sword, while the lower left rests on a shield. He is accompanied by *Daksha* (father–in–law of Lord *Siva*), who is depicted with a goat's head and a pair of hands. *Daksha* keeps his hands in *anjali mudra*.

Sl. No. 15. *PARVATI*
Acc. No. 262;
Ht. 7 cms.; Br. 5 cms.;
Provenance: Thanjavur District;
Period: Circa 17th century AD.

Parvati is seated on a *padma peetah* over a rectangular *bhadra peetah*. She wears a *Kesas Bandha* (hair-do) decorated with jewels on

her head. She wears *makara-kundalas* in her ears. She wears a necklace, *Keyuras*, *Kankanas* as ornaments and an undivided sacred thread, which is in three strands. She is seated on the pedestal with her right leg resting on a bolster while the left leg hangs down. Her right hand is portrayed in the *kataka* pose as if holding a flower, and her left hand is resting on the seat.

Sl. No. 16. *PARVATI*
Acc. No. 264;
Ht. 11 cms.; Br. 8.5 cms.;
Provenance: *Koyilpatti*, Thanjavur District;
Period: Circa 17th Century AD.

The figure of Parvati is depicted seated on an oval shaped base. Her hair is in *Jata Makuta*. She wears *makara-kundalas* in her ears. Of the four hands, the upper right hand holds a goad and the upper left hand holds a noose. Her lower right hand is portrayed in *abhaya mudra* and the lower left hand is shown in *varada mudra*. She wears a necklace, a broad *Haara*, *Keyuras*, *Kankanas*, *Valayaas* and *padasaraas*. An undivided sacred thread in three strands is seen on her body.

Sl. No. 17. *PARVATI* AS *RAJARAJESWARI*
Acc. No. 266.
Ht. 14 cms.; Br. 7 cms.;
Provenance: Locality Unknown;
Period: Circa 17th Century AD.

Rajarajeswari is seated on a lotus pedestal over a well-ornamented *bhadra peetah*. She wears short *Kirita-Makuta* on her head. A crescent is shown in the round (three–dimensionsal mode) projecting from the right side of the headdress. The third eye is depicted on her forehead. She wears *makara-kundalas* on her ears. She has two pairs of hands. Her upper right hand holds a goad and the upper left hand a noose. The lower right hand holds a flower bunch while the lower left has a sugarcane. She wears a necklace, which has a large central ornament hanging low between her breasts. She also wears an undivided sacred thread. Her right leg hangs down and is kept on a lotus with its stalk on the pedestal. The left leg is kept folded on the seat. She is seated in *Raja leelasana*.

Sl. No. 18. *MAHISHASURAMARDINI.*
Acc. No. 274;
Ht. 12 cms.; Br. 9 cms.;
Provenance: Locality Unknown;
Period: Circa 17th Century AD.

The figure of *Mahishasuramardini* is portrayed in the action of killing the demon, *Mahisha*. The severed buffalo head of the demon is shown on the pedestal below *Mahisha's* bent left leg. On the right side of the pedestal the vehicle of *Mahishasuramardini*, the lion stands on four legs. She wears *Kirita-Makuta* on her head. She has four pairs of hands holding the following emblems: discus, conch; sword, shield; arrow, bow; *Kataka* pose (for holding the trident) and *Mahisha's* hair. She wears *patra-kundalas* in her ears. She also wears a breast band, which has an ornamental sash in the centre.

Sl. No. 19. *KALI*
Acc. No. 283;
Ht. 12 cms.; Br. 7 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of *Kali* is designed as seated on a lotus pedestal over a *bhadra peetah*. She wears a *Karanda-Makuta* with *Jwalakesa* (flames at the back of the hair-do). She wears *patra-kundalas* in her ears. She holds a drum and a trident in her upper pair of arms. The lower pair of hands hold a sword and a skull-cup. She wears a necklet and a necklace, the pendant of which lies in between her breasts. A breast band is also seen.

Sl. No. 20. *GANESA* AS *SAKTI-GANAPATI*
Acc. No. 295;
Ht. 10 cms.; Br. 8 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of Ganesa is sculpted as seated on a lotus pedestal over a square *bhadra peetah* with his spouse on his left lap. He wears a short conical-*Makuta* on his head. In his upper hands, he holds a goad and a noose. The lower right hand is kept in *abhaya mudra* while the lower left hand clasps his spouse on his lap. His trunk is twisted to the left. It is tasting a wood-apple (the usual fruit associated with him). The sacred thread on his trunk is divided into two parts. His spouse is seated on his left lap. She holds him by her right hand and her left hand holds a flower. She wears a *Karanda-Makuta* on her head.

Sl.No. 17
Parvati as *Rajarajeswari*

Sl No. 18
Mahishasuramardini

Sl. No. 19
Kali

Sl. No. 20
Ganesa as *Sakti-Ganapati*

Sl. No. 21
Subrahmanya

Sl No. 22
Subrahmanya as *Palaniandi*

Sl. No. 23
Ayyanar

Sl. No. 24
Nandi

Sl. No. 21. *SUBRAHMANYA*
Acc. No. 306;
Ht. 15 cms.; Br. 7.5 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

Subrahmanya is shown as standing on a lotus pedestal over a square plate in *samabhanga* posture holding a *Sakti* and *Vajra* in his upper right and left hands and his lower pair of hands portray the *abhaya mudra* and *varada mudra* respectively. He wears *makara - kundalas* in his ears, a necklet and necklaces. The sacred thread divides into two parts, one goes through the trunk and another goes behind the body. *Keyuras*, *Valayaas* and *padasaraas* are the other ornaments seen.

Sl. No. 22. *SUBRAHMANYA* AS *PALANIANDI*
Acc. No. 310;
Ht. 14 cms.; Br. 6.5 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

Palaniandi is depicted as standing on a *Padma Peetah* over a *bhadra peetah* in *tribhanga* posture holding a staff in his right hand and keeping his left hand on his left thigh. He wears a *Rudraksha mala* (bead garland) on his head and around his neck. The ears bear *makara-kundalas.* The sacred thread divided into two parts is seen on his trunk. There is a small crude female figure on each side of the base of the lower pedestal.

Sl. No. 23. *AYYANAR*
Acc. No. 322;
Ht. 10 cms.; Br. 6.5 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of *Ayyanar* is designed as seated (with the yoga patta around his waist and left knee) on an elephant over a rectangular pedestal. His hair spreads at his sides with a large lotus bud behind each ear. He wears *patra-kundalas* in his ears. He holds a crook. His left forearm rests on his left knee with his hand hanging. He wears a sacred thread, which is divided into three parts.

Sl. No. 24. ***NANDI***
Acc. No. 325;
Ht. 7 cms.; Br. 8 cms.;
Provenance: ***Tennur*****, Madurai District;**
Period: Circa 18th Century AD.

Nandi is portrayed here as a bull, which is seated on an oval, shaped *padma peetah*. His hump is very much pronounced. He wears *Koppus* on his horns.

Sl. No. 25. ***SURYA IN A CHARIOT WITH ATTENDANTS***
Acc. No. 356;
Ht. 15.5 cms.; Br. 10 cms.;
Provenance: Locality unknown;
Period: Circa 17th Century AD.

The figure of *Surya* is depicted as seated on a lotus seat in a chariot drawn by seven horses. The seven horses represent the seven colours of the rainbow. The *prabha* behind is round in shape and on its top is a *kirti mukha* with a floral knob. On the right and left sides of the *kirti mukha* are the *vaishnavite* symbols of discus and conch. *Surya* wears a *Kirita-Makuta*. *Makara-kundalas* with rings hang from the lobes of his ears. There are two necklaces, of which the shorter one has a large central ornament, while the longer hangs low with a smaller ornament. The three-stranded sacred thread is undivided. He holds a lotus in his two hands. On either side of him stand on lotus-shaped pedestals arising from the supports of the chariot wheel, a pair of female attendants, possibly his two wives, in similar attitude but with *ratna-kundalas* in the form of lotus flowers in their ears. The one on his right, who is without any breast-band, bears a standard from which hangs a row of bells; the one on his left, who wears a breast-band, bears a flywhisk. Below *Surya* is seated *Aruna*, his charioteer, driving the seven horses of his chariot. A *yali* supports each end of the axle of the large single wheel, the axle being fixed and the wheel free to rotate. The presence of the discus and conch suggest that he is the combined form of *Surya* and *Narayana* (*Suryanarayana*), the sun as a manifestation of *Vishnu*.

Sl No. 25
Surya in a chariot with Attendants

Sl. No. 26
Surya

Sl. No. 27
Rati

Sl. No. 28
Rishi

Sl. No. 29
Vishvaksena

Sl. No. 30
Ramanuja

Sl No. 31
Kaliyakrishna with his consorts.

Sl. No. 32
Kameswara with *Kameswari*

Sl. No. 26. *SURYA*
Acc. No. 357;
Ht. 9 cms.; Br. 5 cms.;
Provenance: Locality unknown;
Period: Circa 17th Century AD.

The small figure of *Surya* is depicted as standing with a disc as a backdrop. He has only one pair of arms holding a lotus bud in each. The whole disc is fixed on a lotus pedestal over a square *bhadra peetah*. The *Suryanarayana* cult explains this iconographic depiction also.

Sl. No. 27. *RATI*
Acc. No. 359;
Ht. 14.5 cms.; Br. 5 cms.;
Provenance: *Thogur*, Thanjavur District;
Period: Circa 18th Century AD.

The figure of *Rati* is shown as standing on a *Padma Peetah* with a mirror in her right hand. Her left hand is in *lola hasta*. She wears *patra-kundalas* in her ears. Three rows of necklaces are seen, of which the last one goes through her breasts. She wears *Valayaas* in her hands. Her lower garment is designed with a fringe pattern.

Sl. No. 28. *RISHI*
Acc. No. 365;
Ht. 9 cms.; Br. 4.5 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of the *Rishi* is shown seated in *yogasana* pose with a *yoga patta* holding the slightly raised legs in position. The *yoga patta* encircles his knees. He has a beard and a moustache. He holds a book in his left armpit. His right hand is in *upadesa* or *chin mudra* (*vyakayaana mudra*) and the left one is in *ahuya mudra*. The beard is long. He wears a long *Haara*, the central pendant of which lies on his stomach.

Sl. No. 29. *VISHVAKSENA*
Acc. No. 13/32;
Ht. 8.5 cms.; Br. 5 cms.;
Provenance: Locality Unknown;
Period: Circa 17th Century AD.

The figure of *Vishvaksena* is shown as standing on a square *bhadra peetah* holding a discus and conch in the upper pair of hands.

The lower right hand is in *tarjani mudra* (pointing above) while the lower left holds his mace. He wears a *Kirita Makuta* on his head and *patra-kundalas* in his ears. A short ornamental loincloth adorns his hip. The kneecaps are very pronounced. The sacred thread, which he wears on the body is divided into two parts.

Sl. No. 30. *RAMANUJA*
Acc. No. 16-1/32;
Ht. 11 cms.; Br. 7 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of *Ramanuja* is sculpted seated on a *Padma Peetah* over a *bhadra peetah*. *Ramanuja* has a *tridanda* (saintly mendicant's staff) leaning on his right shoulder. His hands are portrayed in *anjali hasta* posture. The *Vadakalai namam* is seen on the forehead. He is adorned with a long *Haara*.

Sl. No. 31. *KALIYAKRISHNA WITH HIS CONSORTS.*
Acc. No. 16-2/32;
Ht. 9.5 cms.; Br. 7.5 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of *Kaliyakrishna* is depicted as dancing on the hood of the *Kaliya* serpent. His right hand is in *abhaya mudra* and the left one holds the tail of the *Kaliya* snake. *Rukmini* and *Sathyabhama* are on either side standing on a *Padma peetah* on a rectangular pedestal, which is encircled by a *Prabhavali*, which has sixteen flames. *Kaliya* has five heads.

Sl. No. 32. *KAMESWARA* WITH *KAMESWARI*
Acc. No. 20/33;
Ht. 15 cms.; Br. 10 cms.;
Provenance: Locality Unknown;
Period: Circa 15th Century AD.

Siva is seated on a *Padma Peetah* attached to a *bhadra peetah*, which is supported by lions, thereby suggesting that the lower pedestal is a *Simhasana*. In front of the *bhadra peetah* stand five *Brahmas* in the attitude of supporting the seated *Siva*. The whole is surmounted by a *prabha* on the *Padma Peetah*. *Siva* is carrying a goad and a noose in his upper pair of hands and flower and bow in his lower pair. The lower left, which has the bow, goes round the spouse, *Kameswari* who

is seated on his left lap. The crescent moon is visible on the matted *Jata Makuta* of *Siva* on the left side. The sacred thread is divided. *Kameswari* has four hands and she is also similarly equipped. Her upper left hand is broken and missing. She wears *patra-kundalas* in her ears. A very rare specimen conforming to the description of Kameswara given in the *dhyana sloka* (the invocatory cum contemplatory verse) relating to how *Kameswara* appears with *Kameswari* to those who contemplate on this form of *Siva*. The underlying philosophy in Hinduism is that God is formless but since this is difficult to visualise he appears in the form in which the worshipper seeks him. This is the *summum bonum* of all religious thought.

Sl. No. 33. *VISHNU*
Acc. No. 21-9/33;
Ht. 21 cms.; Br. 10.5 cms.;
Provenance: *Valudaiyur* Hamlet, Trichy District;
Period: Circa 9th Century AD.

The figure of *Vishnu* is depicted as standing on a circular pedestal. He wears a *Kirita-Makuta* on his head. *Makara-kundalas* adorn his ears. His upper hands are broken and the emblems are lost. He portrays *abhaya* and *katyavilambita* in his lower hands respectively. He wears necklaces, shoulder tassels and *Valayaas* as ornaments. His sacred thread is very broad. It flows over his right forearm, which is a characteristic mark of the Pallava icons. His under garment is elaborately worked with sashes at the sides.

Sl. No. 34. *LAKSHMI*
Acc. No. 34-5/35;
Ht. 12 cms.; Br. 8 cms.;
Provenance: *Thinniam*, Trichy District;
Period: Circa 15th Century AD.

Lakshmi is seated on a *padma peetah* over a *bhadra peetah* in a seated-at-ease posture. She wears a *Kesa-bandha* on her head. She holds lotuses in her upper hands and her lower right hand is in *abhaya* posture and lower left is in *varada mudra* respectively. She wears *makara-kundalas* in her ears. She wears three necklaces, the sacred thread, *kantti*, *Valayaas* and *padasaraas* as ornaments. Her lower garment is well designed.

Sl. No. 35. *DHANVANTARI*
Acc. No. 37/35;
Ht. 8.5 cms.: Br. 6 cms.;
Provenance: Madurai District;
Period: Circa 15th Century AD.

The figure of *Dhanvantari* is depicted as seated in *padmasana* posture on a *padma peetah* over a *bhadra peetah.* A *Garuda* in seated posture with anjali hasta (hands in *anjali mudra*) is depicted on the front of the *bhadra peetah* below the *padma peetah* at the base. He wears a *Kirita-Makuta* on his head. Discus and Conch are embossed as relief on his right and left sides respectively on the round back plate, which forms his halo. He holds a ball of medicine in his right hand and an *amruta kalasa* in his left hand.

Sl. No. 36. *DEVOTEE*
Acc. No. 55-2/39;
Ht. 11 cms.; Br. 4 cms.;
Provenance: *Srikantapuram*, Thanjavur District;
Period: Circa 18th Century AD.

A devotee most probably a prince with his hair worked into a knot stands in *anjali* posture on a *padma peetah* in *tribhanga* posture. He has a beard on his face. He wears a long necklace around his neck. His loincloth is elaborately worked with sashes at the sides.

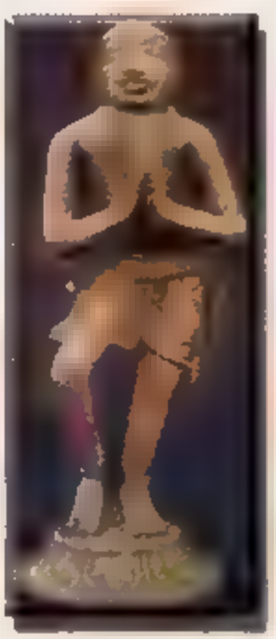
Sl. No. 37. *SITA*
Acc. No. 56-6/39;
Ht. 7.5 cms.; Br. 4.5 cms.;
Provenance: *Timmasamudram*, Chittoor District,
Andhra Pradesh;
Period: Circa 18th Century AD.

The figure of *Sita* is shown as seated on a *padma peetah* in *sukhasana* posture over a *bhadra peetah* holding a lily flower on her right hand. Her left hand is in *varada mudra.* She has a *Karanda-Makuta* on her head. She wears a breast-band. She wears *patra - kundalas* in her ears. As ornaments she wears a necklace, *kantti, Keyuras, Valayaas* and *padasaraas.*

Sl. No. 33
Vishnu

Sl. No. 34
Lakshmi

Sl. No 35
Dhanvantari



Sl. No 36
Devotee

S No. 37
Sita

Sl. No. 38
Balakrishna

Sl No 39
Vishnu

Sl. No. 40
Subrahmanya on a peacock

Sl. No. 38. *BALAKRISHNA*
Acc. No. 57-6/39;
Ht. 15.5 cms.; Br. 7 cms.;
Provenance: *Alathur*, Thanjavur District;
Period: Circa 18th Century AD.

The boy *Krishna* who is very fond of butter is depicted in this bronze as holding a *Uri* (Tamil - rope tied in the form of a rack in which pots can be kept) with five butter pots in his left hand. His right hand is in the posture of carrying a butterball. *Balakrishna* wears *patra-kundalas*. *Balakrishna* wears three rows of necklaces and a *Channavira* as ornaments. A *srivatsa* symbol is seen on the right chest.

Sl. No. 39. *VISHNU*
Acc. No. 57-4/39;
Ht. 11 cms.; Br. 7 cms.;
Provenance: *Alathur*, Thanjavur District;
Period: Circa 18th Century AD.

The figure of *Vishnu* is shown as seated on a *padma peetah* over a *bhadra peetah* with four hands holding a discus and a conch in his upper right and left hands. The lower right and left hands are in *abhaya* and *varada* postures respectively. He is sporting a *Kirita-Makuta* on his head. He wears *makara-kundalas* in his ears. He wears three necklaces, *Keyuras* and *Valayaas*. The sacred thread divides into three branches, of which one turns towards the left above the *Udarabandha*. He also wears *padasaraas*.

Sl. No. 40. *SUBRAHMANYA* ON A PEACOCK
Acc. No 65-17/40;
Ht. 8 cms.; Br. 7 cms.;
Provenance: *Kulittalai*, Trichy District;
Period: Circa 19th Century AD.

The figure of *Subrahmanya* is portrayed here as *Sikhivahana* seated on a peacock, his vehicle, on a *padma peetah* over a *bhadra peetah*. Of his four hands, the upper right and left hands carry the *Sakti* and *Vajra* respectively. The lower right hand is in *abhaya mudra* while the lower left is in *ahuya varada mudra*. *Subrahmanya* wears a short *Karanda-Makuta* on his head. He wears two necklaces and *patra-kundalas* in the ears as ornaments. He also wears a sacred thread.

Sl. No. 41. *PADUKAS*
Acc. No. 65-18/40;
Ht. 6 cms.; Br. 5.5 cms.;
Provenance: *Kulittalai*, Trichy District;
Period: Circa 19th Century AD.

A pair of *padukas* or sandals of *Vishnu* is depicted on a *padma peetah*. At the time of temple rituals, *padukas* will be kept on the head of the devotee as a symbolic act of receiving the divine touch of the Lord and depicting the surrender of the devotee to the Lord.

Sl. No. 42. *YOGA NARASIMHA*
Acc. No. 65-2/40;
Ht. 11 cms.; Br. 7 cms.;
Provenance: *Kulittalai*, Trichy District;
Period: Circa 19th Century AD.

The small figure of Yoga *Narasimha* is shown as seated in *utkutika asana* posture on a *padma peetah* over a *bhadra peetah* with his right leg hanging down and his left leg with a *yoga patta* going around it, resting on the seat. He wears a short *Karanda-Makuta* on his head. He holds a discus and conch in his upper right and left hands. His lower right hand is in *abhaya mudra* while his lower left hand is kept on the left knee. He wears two necklaces, *Keyuras*, *Kankanas*, and *Valayaas* as ornaments above the hip. The sacred thread is divided into three parts of which one goes to the back and another goes around the torso. He wears *Padasaraas* in his feet.

Sl. No. 43. *GANESA*
Acc. No. 66-1/40;
Ht. 10 cms.; Br. 6 cms.;
Provenance: *Sengandi*, Trichy District;
Period: Circa 18th Century AD.

The figure of Ganesa is depicted as standing on a *padma peetah* over a *bhadra peetah*. The latter has two spikes for receiving the aureole (missing). He has a short *Karanda-Makuta* on his head. He holds an axe and a noose in his upper right and left hands. A broken tusk and a sweet rice ball are seen in his lower right and left hands respectively. Two rows of necklaces, *Keyuras*, *Kankanas*, *Valayaas* adorn him as ornaments. He wears *Padasaraas* in his feet. He also wears a sacred thread.

Sl. No. 41
Padukas

Sl. No 42
Yoga Narasimha

Sl. No. 43
Ganesa

Sl. No. 44
Crawling *Krishna*

Sl. No. 45
Vishnu with consorts

Sl. No. 46
Vishnu

Sl No. 47
Chakra

Sl. No. 48
Balakrishna

Sl. No. 44. CRAWLING *KRISHNA*
Acc. No. 75-2/43;
Ht. 6.5 cms.; Br. 4 cms.;
Provenance: *Vikram*, Thanjavur District;
Period: Circa 19th Century AD.

This small crawling *Krishna* keeps both his knees and hands on the ground. He wears a *kondai* on his head and *makara - kundalas* in his ears. Three rows of necklaces, a *Channavira*, *Keyuras* and *Valayaas* are shown as ornaments.

Sl. No. 45.*VISHNU* WITH CONSORTS
Acc. No. 76-3/43;
Ht. 17 cms.; Br. 9.3 cms.;
Provenance: *Naraiyur*, North Arcot District;
Period: Circa 10th Century AD.

This *Vishnu* group in *Chalukyan* style stands on a *padma peetah* over a rectangular *bhadra peetah. Vishnu* carries a conch and discus in his upper right and left hands. He holds a *gada* in his lower left hand while his lower right is in *abhaya mudra*. The face is very much corroded due to frequent *abhisheka* (ritual bath). He wears a long garland. *Sri Devi* and *Bhu Devi* are standing on either side. Beneath the base *Garuda* is seated with his hands in *Anjali mudra*. The *prabha* is decorated with the representation of his ten incarnations (*Dasavatara*). This is an excellent *Chalukyan* bronze.

Sl. No. 46. *VISHNU*
Acc. No. 79-1/43;
Ht. 8 cms.; Br. 5 cms.;
Provenance: *Siruvattur*, South Arcot District;
Period: Circa 18th Century AD

The figure of *Vishnu* is depicted as standing on a *padma peetah* over a *bhadra peetah* carrying a discus and conch in his upper hands. The lower right hand is in *abhaya mudra* while the lower left hand is kept on the top his mace. A *Kirita-Makuta* adorns his head. He wears *makara-kundalas* in his ears. He wears necklaces, *Keyuras*, *kantti* and *Valayaas* as ornaments. A sacred thread divided into three parts is also seen.

Sl. No. 47. *CHAKRA*
Acc. No. 79-6/43;
Ht. 8 cms.; Br. 5 cms.;
Provenance: *Siruvattur*, South Arcot District;
Period: Circa 18th Century AD.

Vishnu's *Chakra* with 4 flames on the outer ring and sixteen inner spokes is mounted on a square pedestal. The outer ring on the left side is broken.

Sl. No. 48. *BALAKRISHNA*
Acc. No. 79-4/43;
Ht. 11 cms.; Br. 6.5 cms.;
Provenance: *Siruvattur*, South Arcot District;
Period: Circa 18th Century AD.

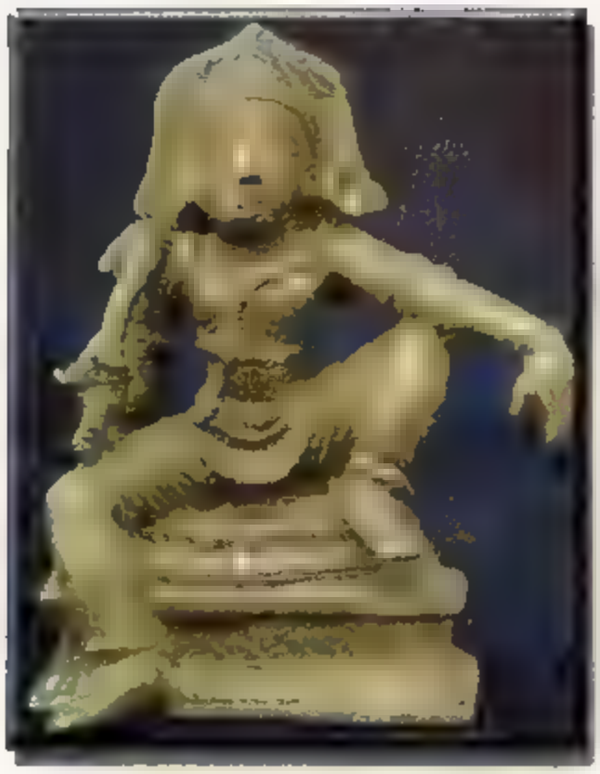
The figure of *Balakrishna* is sculpted in dancing posture with his right leg raised and bent. He supports himself on his left leg, which rests on a *padma peetah*, placed over a square *bhadra peetah*. Kesa-bandha adorns his head and *patra-kundalas* his ears. His right hand is in *abhaya mudra* while the left hand is held stretched in *dola hasta mudra* (gracefully in glee).

Sl. No. 49. *AYYANAR*
Acc. No. 84-27/45;
Ht. 6 cms.; Br. 4.5 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of *Ayyanar* is depicted in seated *utkutikasana* posture with his right leg hanging down and his left leg kept on his seat on a *padma peetah* over a rectangular *bhadra peetah*. He has two hands. He holds a crook in his right hand and his left hand is resting on his left knee. His hair is in *jatabhara* fashion. He wears *patra-kundalas* in his ears. He wears a necklace and *Udarabandha* as ornaments. He also wears the *yagnopavita* (sacred thread).

Sl. No. 50. *CHIEFTAIN*
Acc. No. 84-24/45;
Ht. 8.5 cms.; Br. 4 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

A prince or chieftain is depicted in standing posture on a *padma peetah*. His hair is arranged in a knot above the head. He carries a *danda* (stick) in his right hand and keeps his left hand on his left thigh.



Sl. No. 49
Ayyanar

Sl. No. 50
Chieftain

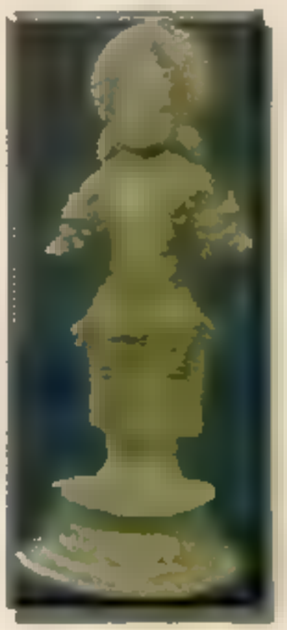
Sl. No. 51
Nataraja with *Sivakami*

Sl. No. 52
Bhuvaneshwari

Sl. No. 53
Nataraja

Sl. No. 54
Mahishasuramardini

Sl. No. 55
Mahishasuramardini



Sl. No. 56
Surya

Sl. No. 51. *NATARAJA* WITH *SIVAKAMI*
Acc. No. 84-10/45;
Ht. 6.5 cms.; Br. 5 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

This is a small figure of *Nataraja* dancing. His right leg tramples over the back of *Apasmara* on a rectangular pedestal. An aureole is depicted on the back of the head of Nataraja. He has *Sivakami* on his left side. *Sivakami* stands at the left end. A crescent is seen on his headdress on the left side. He wears a *makara-kundala* in his right and a *patra-kundala* in his left ear respectively. He holds a kettledrum and fire pot in his upper right and left hands. His lower right hand is in *abhaya* while the lower left hand is in *gajahasta* posture.

Sl. No. 52. *BHUVANESWARI*
Acc. No. 84-21/45;
Ht. 7.5 cms.; Br. 4.8 cms.;
Provenance; *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of Bhuvaneswari is depicted as seated cross-legged on a *padma peetah* over a *bhadra peetah* carrying an *ankusa* and *pasa* in her upper hands. Her lower right hand is in *abhaya mudra* and left hand is in *varada mudra*. She has *kesa-bandha* on her head and *makara kundalas* in her ears.

Sl. No. 53. *NATARAJA*
Acc. No. 84-9/45;
Ht. 8.3 cms.; Br. 4 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of *Nataraja* is depicted as dancing on *Apasmara* over a *padma peetah*, which is on a *bhadra peetah*. The left hand is broken at the upper arm, which is missing. The fingers of the lower left hand are also broken and missing.

Sl. No. 54. *MAHISHASURAMARDINI*
Acc. No. 84-23/45;
Ht. 5 cms.; Br. 3.3 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of *Mahishasuramardini* is sculpted as seated on a *padma peetah* over a *bhadra peetah* carrying a *damaru* (kettle-drum)

and *pasa* in her upper hands. She holds a *sula* in her lower right hand, which she is about to thrust on the demon, *Mahisha* and a skullcap in the lower left hand. Her hair do is arranged like flames at its outer edge. She wears a breast band.

Sl. No. 55. *MAHISHASURAMARDINI*
Acc. No. 84-22/45;
Ht. 6.8 cms.; Br. 4.8 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of *Mahishasuramardini* is designed more or less on the same pattern as above except her upper right hand is broken and missing. The *sula* in her lower right hand is also missing. Here, *Mahishasura* is shown at her feet against the *bhadra peetah.*

Sl. No. 56. *SURYA*
Acc. No. 84-19/45;
Ht. 7.3 cms.; Br. 3 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of *Surya* is depicted as standing on a *padma peetah* carrying lotuses in both the hands and with a halo behind his head. He wears a Karanda Makuta, ratna-kundalas, necklace, sacred thread, *Udarabandha* and *padasaraas.*

Sl. No. 57. *NANDIKESHWARA* WITH HIS CONSORT *KUNDALINI*
Acc. No. 85-25/46;
Ht. 6. 5 cms.; Br. 10 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

Nandikeshwara and his consort are depicted as standing on separate *padma peetahs* over the same *bhadra peetah. Nandikeshwara* has a *Jata-Makuta* on his head. He carries an axe and deer on his upper hands and the lower hands are in anjali posture. His consort *Kundalini* (*Sanskrit; Kalakandi Ammaiyar* – Tamil) has a *Karanda-Makuta* on her head. She carries a flower in her right hand and her left hand is in *lola hasta.* This is wrongly entered as Umasahita in the Accession Register. We identify this bronze as *Nandi* since *Nandi* is usually portrayed with *anjali hasta,* while *Siva* being the supreme God is never portrayed as praying to anybody.

Sl. No. 57
Nandikeshwara with
his consort *Kundalini*

Sl. No. 58
Ayyanar with consorts

Sl. No. 59
Krishna with *Rukmini*

Sl. No. 60
Worshipper

Sl. No. 61
Tirujnanasambandar

Sl. No. 62
Tirujnanasambandar

Sl No. 63
Warrior

Sl. No. 64
A Dwarfish figure

Sl. No. 58. *AYYANAR* WITH CONSORTS
Acc. No. 85-26/46;
Ht. 6.5 cms.; Br. 10 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

Ayyanar with his two consorts on either side of him is depicted in seated posture on a *bhadra peetah*. *Ayyanar* has a crook on his right hand and his left hand is kept on his left knee. His consorts carry the flower in their left and right hand respectively.

Sl. No. 59. *KRISHNA* WITH *RUKMINI*
Acc. No. 85-33/46;
Ht. 7.5 cms.; Br. 6.5 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

Krishna with *Rukmini* is depicted in standing posture on a *Padma Peetah* over a *bhadra peetah*. *Sathyabhama* who should be found on the left side of *Krishna* is missing. *Krishna* has *makara-kundalas* in his ears and his right hand is in the attitude of holding a staff. His left hand is portrayed in the posture of keeping it on the back of a cow. *Rukmini* holds a lily flower in her left hand.

Sl. No. 60. *WORSHIPPER*
Acc. No. 85-34/46;
Ht. 7 cms.; Br. 3 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

A Worshipper on a *Padma Peetah* with his hands in *Anjali mudra* is depicted in standing pose. His head is clean-shaven. He wears a loincloth around his waist.

Sl. No. 61. *TIRUJNANASAMBANDAR*
Acc. No. 85-35/46;
Ht. 8 cms.; Br. 3 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

A Worshipper on a *Padma Peetah* is depicted in standing posture. He keeps his hands in *Anjali mudra*. His hair on the head is tied with a topknot. Though the bronze is recorded in the register as *Tirujnanasambandar* there is no cognisance to identify it as *Tirujnanasambandar*.

Sl. No. 62. *TIRUJNANASAMBANDAR*
Acc. No. 85-36/46;
Ht. 7 cms.; Br. 2 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

This is similar to Acc. No. 85- 35/46, but in folk style. His head is clean-shaven. From its features, it should be identified as a devotee or worshipper rather than as *Tirujnanasambandar.*

Sl. No. 63. WARRIOR
Acc. No. 85-37/45;
Ht.13 cms.; Br. 4.5 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of the warrior, probably a prince is depicted as standing on a *Padma Peetah* over a *bhadra peetah* with a sword and shield in his hands. He has *makara-kundalas* in his ears. He wears necklaces and also the sacred thread. This is interesting as a South Indian warrior (there is no identifiable *Kshatriya* caste in Tamil Nadu, though many castes claim this status) is shown as wearing the sacred thread.

Sl. No. 64. A DWARFISH FIGURE
Acc. No. 84-38/45;
Ht. 7 cms.; Br. 3.5 cms.;
Provenance: *Asesham*, undivided Thanjavur District;
Period: Circa 18th Century AD.

A dwarfish figure carrying a lotus and a bowl in his right and left hands respectively is depicted as standing on a broken round pedestal. His head is clean-shaven. He wears *patra-kundalas.*

Sl. No. 65. A QUEER IMAGE
Acc. No. 87-4/46;
Ht. 9 cms.; Br. 5 cms.;
Provenance: Locality unknown;
Period: Circa 19th Century AD.

A *queer* image possessing legs like that of a bird and a human body with a tail of an animal represented in the act of burning incense before a deity. The right leg is bent and the knee is made to rest on ground whereas the left is bent with the foot resting on the ground. He holds a *Dhupakkal* (stand for holding incense stick) in his right hand and a bell in his left hand. He is sporting a beard.

Sl. No. 65
A Queer image

Sl No. 66
Saraswati

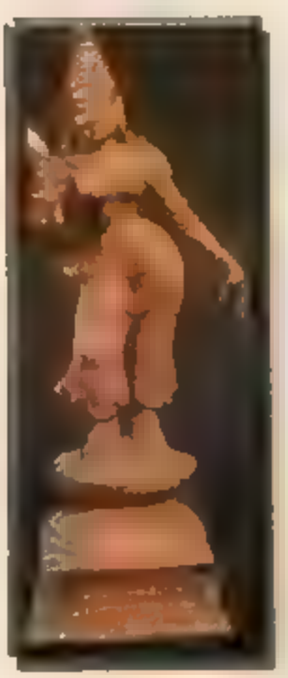
Sl. No. 67
Seated Women

Sl. No. 68
Vishnu

Sl No. 69
Somaskanda

Sl. No. 70
Venugopala

Sl. No. 71
Rukmini



Sl. No. 72
Sathyabhama

Sl. No. 66. *SARASWATI*
Acc. No. 87-7/46;
Ht. 16.5 cms.; Br. 8 cms.;
Provenance: Locality unknown;
Period: Circa 18th Century AD.

The figure of *Saraswati* is depicted seated on a *Padma Peetah* over two square *bhadra peetahs*, in *utkutikasana* posture, letting the right leg hang down while the left leg rests on the *padma peetah*. She wears several ornaments and has a Veena in her hands. She wears a *Kirita-Makuta* and a *kucha-bandha*.

Sl. No. 67. SEATED WOMAN
Acc. No. 87-10/46;
Ht. 9 cms.; Br. 6 cms.
Provenance: Locality unknown;
Period: Circa 18th Century AD.

The image of the woman is designed as seated on an asana, which has four legs. She is seated in the *sukhasana* pose with her left hand resting on the seat. A parrot is perching on her right arm and is pecking the petal of a lotus flower held by her. She wears a circular *kondai* and ear lobes.

Sl. No. 68. *VISHNU*
Acc. No. 97/48;
Ht. 8 cms.; Br. 5 cms.;
Provenance: Locality unknown;
Period: Circa 10th Century AD.

The figure of *Vishnu* is depicted in *sukhasana* posture on a high *bhadra peetah*, which is hollow and has holes. He has a discus and a conch in his upper hands. The lower right hand is in *abhaya* and the left is in *katyavilambita* postures respectively. A *Haara* can be seen around his neck. A thick *yagnopavita* adorns his chest. Even this much-corroded bronze exhibits the charm of *Chola* workmanship.

Sl. No. 69. *SOMASKANDA*
Acc. No. 434/59;
Ht. 17 cms.; Br. 17.5 cms.;
Provenance: *Avudayarkoil*, Pudukottai (in old Thanjavur District before the formation of Pudukottai District in 1972 AD);
Period: Circa 14th Century AD.

Siva with his consort *Parvati* and son *Skanda* is called *Somaskanda*. In this *Somaskanda* ensemble, the figure of *Skanda* is missing. *Siva* holds a deer in his upper left hand while his upper right

hand is broken and missing. His lower right hand is in *abhaya* and left is in *ahuya varada* posture. *Parvati* is seated with her left hand kept on her seat. Her right hand is in *kataka mudra.* A *Karanda-Makuta* is on her head. The beauty of the figure suggests that it should belong to the 14th Century AD.

Sl. No. 70. *VENUGOPALA*
Acc. No. 436/60;
Ht. 18 cms.; Br. 8.5 cms.;
Provenance: *Bandarakottai*, South Arcot District;
Period: Circa 18th century AD.

Krishna as *Venugopala* is depicted as standing on a *padma peetah* over a *bhadra peetah* with crossed legs. He has four arms. The upper right hand holds a discus while the upper left holds a conch. His lower right and left hands are portrayed as holding a flute. *Kesa-bandha* and *siraschakra* are seen on the head.

Sl. No. 71. *RUKMINI*
Acc. No. 437/60;
Ht. 15 cms.; Br. 6 cms.;
Provenance: *Bandarakottai*, South Arcot District;
Period: Circa 18th century AD.

This *Rukmini* is a part *Venugopala* ensemble (Acc. No. 436/60). She stands in Dwibhanga posture on a *padma peetah* over a *bhadra peetah.* She wears *Karanda-Makuta. Patra-kundalas* adorn her ears. She has a breast band. She holds a lotus flower in her left hand.

Sl. No. 72. *SATHYABHAMA*
Acc. No. 438/60
Ht. 15 cms.; Br. 6 cms.;
Provenance: *Bandarakottai*, South Arcot District;
Period: Circa 18th century AD.

This figure also belongs to the *Venugopala.* ensemble (Acc. No. 436/60) mentioned above. She stands on a *padma peetah* over a *bhadra peetah* in *Dwibhanga* posture. She wears a *Karanda-Makuta* on her head and has *makara-kundalas* in her ears. She holds a lily in her right hand.

Sl. No. 73. *LAKSHMI NARASIMHA*
Acc. No. 638/69;
Ht. 8 cms.; Br. 5.5 cms.;
Provenance: *Royapuram*, Thanjavur District;
Period: Circa 18th Century AD.

The figure of *Lakshmi Narasimha* is sculpted as seated on a *padma peetah* over a *bhadra peetah* with his consort *Lakshmi* on his

Sl. No. 73
Lakshmi Narasimha

Sl. No. 74
Kali

Sl. No. 75
Kali

Sl. No. 76
Devi

Sl No. 77
Bhairava

Sl. No. 78
Buddha

Sl. No. 79
Buddha

Sl No 80
Tirthankara

left lap. He holds a discus in his upper right hand. The lower left hand embraces his consort. The lower right hand is in *abhaya* posture. He wears a necklace and a sacred thread divided into three parts.

Sl. No. 74. *KALI*
Acc. No. 1007/80;
Ht. 9.5 cms.; Br. 7 cms.
Provenance: *Kuhanur*, Thanjavur District;
Period: Circa 17th Century AD.

The figure of *Kali* is depicted as seated on a high oval shaped peetah with her right leg hanging down while the left is bent and kept on the *peetah*. She has a hair-do in *Jwalakesa* form (in the shape of flames on the edge). The upper right hand holds a drum and her upper left holds a bell. The lower right hand holds a trident. The lower left hand is broken. She wears two necklaces and a sacred thread. She also wears *Padasaraas* on her feet.

Sl. No. 75. *KALI*
Acc. No. 1283/85;
Ht. 11 cms.; Br. 8 cms.;
Provenance: *Seruvalur*, Thanjavur District;
Period: Circa 17th century AD.

The figure of *Kali* is seated on a rectangular pedestal, which has provision on either sides to receive a *prabha*, which is missing. The upper hands carry a drum and a noose while the lower right hand holds a *sula* and the left holds a *kapala*. *Jwalakesa* is seen on the head. She wears necklaces, shoulder tassels, *Keyuras* and *Valayaas* as ornaments.

Sl. No. 76. *DEVI*
Acc. No. 1602/90;
Ht. 20.5 cms.; Br. 9.5 cms.;
Provenance: *Valangaiman*, Thanjavur District;
Period: Circa 15th Century AD.

The figure of Devi is depicted as standing in *Tribhanga* posture on a *padma peetah* over a *bhadra peetah*, which has two spikes to receive the *prabha*. She has a short *Karanda-Makuta* on her head and *makara-kundalas* on her ears. Her right hand is in *kataka mudra* and her left hand is in *lola hasta*.

Sl. No. 77. *BHAIRAVA*
Acc. No. 244
Ht. 9 cms.; Br. 5 cms.;
Provenance: Locality unknown;
Period: Circa 17th century AD.

The figure of *Bhairava* is sculpted as standing on a *padma peetah* over a *bhadra peetah*. The headdress has the form of a *Karanda-Makuta* with flames on either side. There are *patra-kundalas* in both ears. A long necklace with a large central pedant hangs on the chest. A cobra is tied round the hips (*naga kati sutra*), and from it hangs on either side the two ends of a garland, which crosses in front of the legs a little above the ankles. The dog is shown at the back of *Bhairava*.

Sl. No. 78. *BUDDHA*
Acc. No. 30;
Ht. 10 cms.; Br. 8 cms.;
Provenance: *Velippalayam*, Nagapattinam District;
Period: Circa 10th Century AD.

The figure of Buddha is depicted as seated on a triangular *Padma Peetah*. The face is very much corroded. His hair is in several curls and the robe has folds. This image has gold gilt below the chest. The right hand holds a ball-like substance or fruit; the left is in *dhyana* posture.

Sl. No. 79. *BUDDHA*
Acc. No. 33;
Ht. 10.5 cms.; Br. 8.5 cms.;
Provenance: *Velippalayam*, Nagapattinam District;
Period: Circa 10th Century AD.

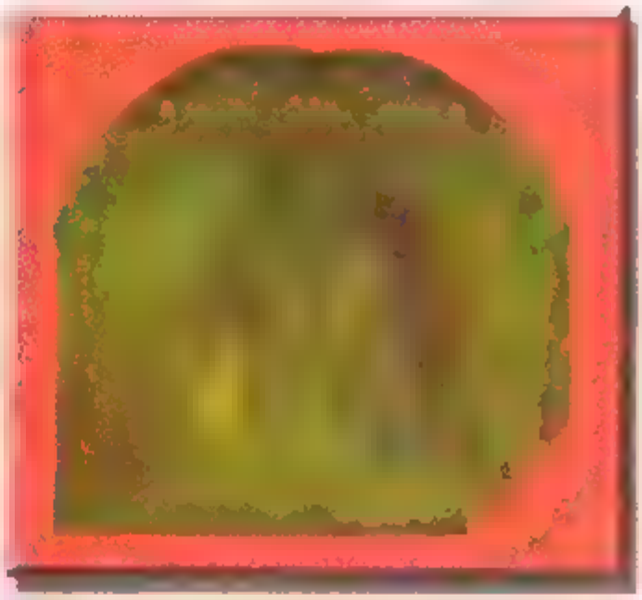
The figure of Buddha is depicted in seated *dhyana* posture. The pedestal on which bronze was fitted originally is missing. His hands are in *dhyana* posture. This image also have large areas of gold gilt. Ear lobes are elongated. The hair is in several rows of curls surmounted by a huge and flattened *usnisa* looking more like a trident than flames of fire.

Sl. No. 80. *TIRTHANKARA*
Acc. No. 175/50;
Ht. 10 cms.; Br. 3.5 cms.;
Provenance: Locality unknown;
Period: Circa 19th Century AD.

The *Tirthankara* figure is depicted in *Kayotsarga* posture standing on a *Padma Peetah*. The figure is made of copper. There is a suggestion of curly hairs on the head.

Holograms - Bronzes

Parvati



Kaliyakrishna
with consorts

Dhanvantari

Holograms - Bronzes

Lakshmi

Lakshminarayana

Nandikesvara with
Kundalini

HOLOGRAPHED JEWELLERY

The jewellery collection of the Anthropology Section of the Government Museum, Chennai has, as is the case with the other artefacts, been brought from all over India especially South India. Most of the collections have been got as Treasure-trove under the Indian Treasure-trove Act, 1878. In olden days, in the unsettled conditions in India especially during the 17th, 18th and 19th Centuries AD, people kept their savings as gold, especially coins and ornaments. They died or left the place in a hurry due to wars etc. These are the hoards, which have found their way to the museum after the enactment of 1878. There are rare cases of gifts. The jewellery is too precious to be displayed in the galleries. It is kept in the reserve collection. The new technology afforded by holography has been used to bring it to the visitors for viewing as holograms.

The items displayed are catalogued below.

Sl. No. 1 GOLD RING WITH FISH MOTIF
Acc. No. 134 – 39 / 1;
Weight: 9.695 grams;
Provenance: *Vellalore*, Coimbatore Taluk, Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery.

This ring to be worn on the finger is made of gold. It is engraved with a fish on its façade. The mouth of the fish has been elongated to look like the trunk of an elephant. It would have been used by Roman traders as a signet ring .

There was a lot of trade between ancient Rome and South India. This has been attested by Periplus. At Arikamedu near Pondicherry, Roman artefacts like amphora have been excavated in addition to Roman coins and Roman Jewellery. The recent excavation by the State Department of Archaeology in 2002 AD has uncovered a North Indian Mathura style terracotta head and beads. This shows it must have been an important trade and pilgrim centre. Vellalore must have been a similar trade centre.

Sl. No. 2 GOLD RING WITH DRAGON MOTIF
Acc. No. 134-39 / 2;
Weight: 9.728 grams;
Provenance: *Vellalore*, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery.

This gold ring is engraved with a dragon. It could have been used a signet ring either by traders or envoys. There is no record of any envoy from Rome near *Vellalore*.

Sl. No. 3 GOLD RING WITH LION MOTIF
Acc. No. 134 – 39 / 3;
Weight: 15.29 grams;
Provenance: *Vellalore*, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3th Century AD;
Type: Roman Jewellery.

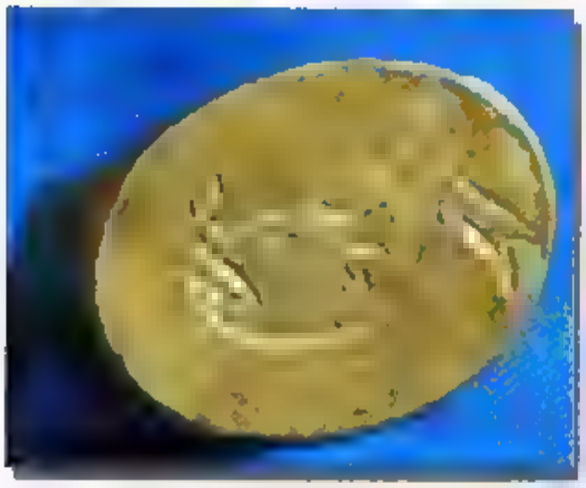
This gold ring is engraved with a lion figure on its face. It would have been used by the Roman envoys as their motif. The tail is up like in the Rampant pose. In the *Pallava* pillars and sculptures, we see similar lions.

Sl. No. 4 MANGO SHAPED BEAD PENDANT
Acc. No. 186-40 / 1;
Weight: 1.289 grams;
Provenance: *Vellalore*, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery;
Metal: Gold.

This is a piece of gold jewellery, which would have been used as a pendant in a chain. This has been found along with the pieces described above. The carved lines on which the small beads are strewn are intricate.

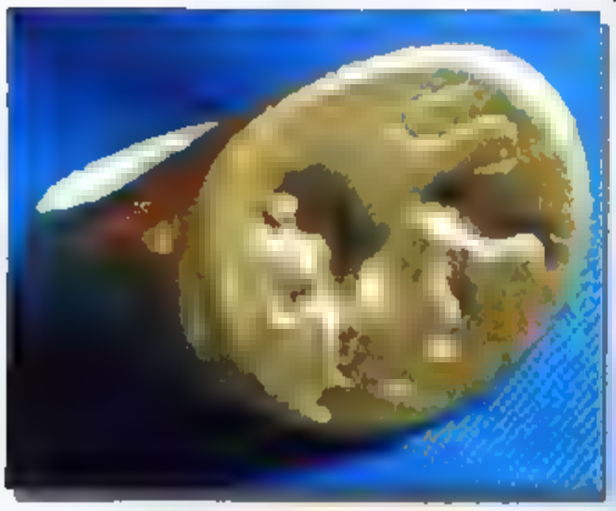
We can compare this type of gold brooches with the figure of a hare decorated with filigree and granulation published in the Silk Road Journal (Treister, Mikhail, 2002, p.40). They are dated to 1st Century BC - 1st Century AD. They are from *Sarmatian* and *Maeotian*

Holographed Jewellery



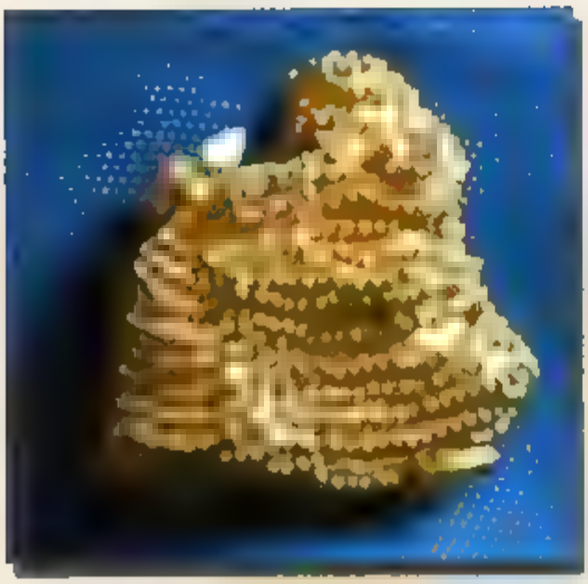
Sl.No. 1
Gold Ring with
Fish motif

Sl.No. 2
Gold Ring
with Dragon motif



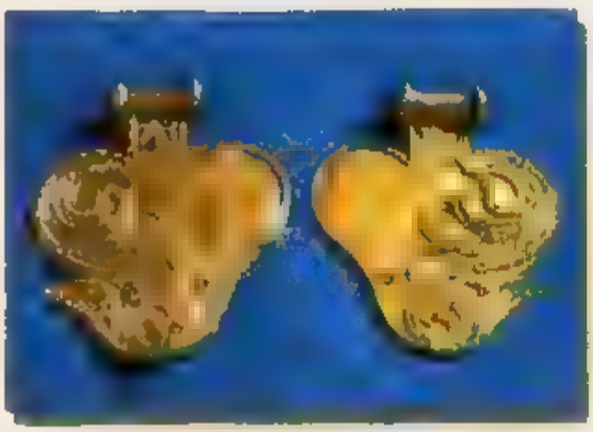
Sl.No. 3
Gold Ring with Lion motif

Sl.No. 4
Mango shaped
Bead Pendant



Sl.No. 5
Bell shaped Bead

Sl.No. 6
Hood shaped Bead



Sl.No. 7
Leaf shaped gold ornaments - 2 Nos.

Sl.No. 8
Two Pendants

burials. The style of the two pieces above are exactly similar. This shows that the stylistic identification is correct. (Photo p. 152)

Sl. No. 5 BELL SHAPED BEAD
Acc. No. 186 – 40 / 2;
Weight: 1.467 grams;
Provenance: *Vellalore*, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period; Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery;
Metal: Gold.

This is similar to the Acc. No. 186-40 described above. The shape is like a bell or a mango. Since it is a Roman piece it is unlikely to be a mango, which is an Indian fruit.

Sl. No. 6 HOOD SHAPED BEAD
Acc. No. 186-40 / 3;
Weight: 1.767 grams;
Provenance: *Vellalore*, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period; Circa 2th Century BC - 3th Century AD;
Type: Roman Jewellery;
Metal: Gold.

This gold ornament is in the shape of a Y shaped rib with one branch going above vertically. This is also a Roman ornament from the same find. It is entered in the Accession Register as a hood shaped bead.

Sl. No. 7 LEAF SHAPED GOLD ORNAMENTS. 2 Nos
Acc. No. 400 / 1, 2;
Weight: 9.93 grams;
Provenance: *Vellalore,* Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery;
Metal: Gold.

These are two pendants meant to be strung on a thin gold chain. The shape is of the leaf of the Indian peepal (*Ficus religiosa indica*). The design is floral or of a serpent. It appears to be Indian jewellery based on its motif, though entered in the Accession Register as Roman. The workmanship imitates Roman jewellery.

Sl. No. 8 TWO PENDANTS
Acc. No. 61A-35;
Weight: 2.127 grams;
Provenance: *Vellalore*, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery;
Metal: Gold.

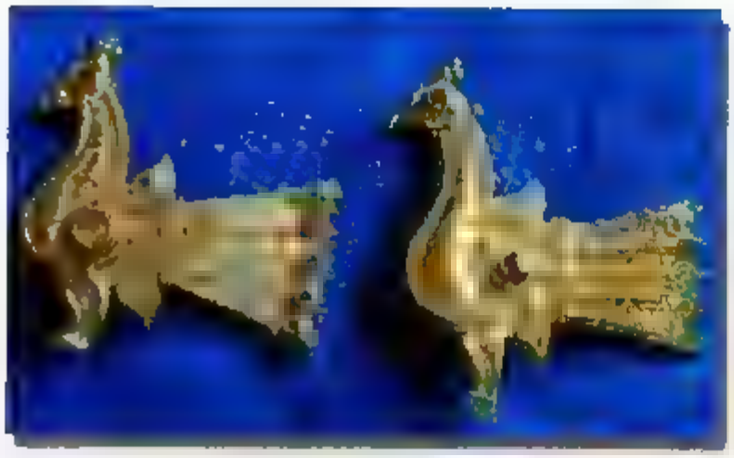
It is entered in The Accession Register as symbolic of breasts. However, it appears to be a miniature of the Roman army uniform of a breastplate and skirt.

The Treasure Trove objects indicated in serial nos. 1 to 8 were acquired from one hoard from *Vellalore* in Coimbatore District. The mango-shaped bead, bell-shaped bead, hood-shaped bead, leaf-shaped Ornaments (2 Nos.), two pendants (miniature of uniform) would have been used as pendants in chains. All these objects are decorated with designs.

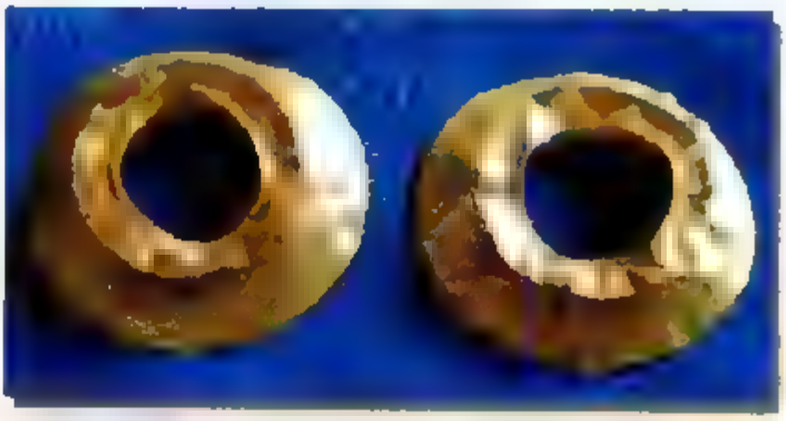
Sl. No. 9 SMALL PEACOCKS - 2 Nos.
Acc. No. 74-36; Weight: 8.68 grams;
Provenance: *Pogaipatti*, Tirukoilur Taluk,
Cuddalore District; Tamilnadu;
Period: Circa 15th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

This ornament consists of two peacock shaped pendants. They are decorated with embossed floral designs. The peacock is a symbol of prosperity associated with green forests. It is the national bird of India. Its plumes and feathers are considered the ultimate symbols of natural beauty. These ornaments are the favourite of women as symbols of beauty. It is the traditional motif used in art and architecture of India. It is the mount of God *Muruga*, the Tamil god associated with hills and nature, whose Sanskrit equivalent is *Skanda*, the general of the army of the celestials (*Devas*).

A small group of fibulae brooches in the form of rams, horses etc richly decorated with filigree circles and inlays of stones are seen in *Sarmatian* and *Maeotian* burials of 1st Century BC - 1st Century AD (Treister, Mikhail, 2002, p.40). The two peacocks here are successors in style to this remote past. This shows the survival of tradition as well as exchange of ideas. (Photo p. 152)



Sl.No. 9
Small Peacocks
- 2 Nos.



Sl.No. 10
Two gold Ear Rings

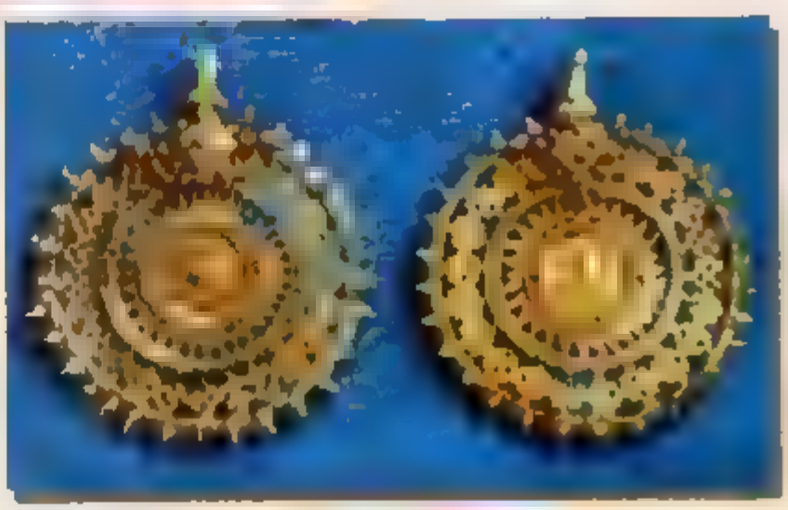
Sl.No. 11
Gold chain (two threads)
with ten knots

Sl.No. 12
Thaalikundu
in the shape of *Pillaiyar*

Sl.No. 13
Gold Pendant

Sl.No. 14
Muhappu with
twelve red stones

Sl.No. 15
Ear rings - 6 Nos.



Sl.No. 16
Silver *Samarai*
- 2 Nos.

Sl. No. 10 TWO GOLD EAR RINGS
Acc. No. 84;
Weight : 15.0158 grams;
Provenance: *Kolinjpatti* Village, Nilakkottai Taluk, Madurai District, Tamilnadu;
Period: Circa 16th - 17th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

These are two earrings with a broad band. They are made of gold. The ear holes would have had to be very large to admit such a broad band. The practice of boring the ear to this extent so that the flesh below the bore would elongate even up to 3" was common in southern Tamilnadu in the rural parts till the 1980s. Even now it can be seen in a few old women. The ring is very thin. On eye examination, the rings appear to be about 300 years old.

Sl. No. 11 A GOLD CHAIN (TWO THREADS) WITH TEN KNOTS
Acc. No. 85;
Weight: 34.06 grams;
Provenance: *Kondamanaickanpatti*, Namakkal Taluk, Namakkal District, Tamilnadu;
Period: Circa 6th or 10th Century AD;
Type: South Indian jewellery;
Metal: Gold.

This chain is two rows with knots at a certain distance. This may be about 300 years old. This would have been worn around the neck.

Sl. No. 12 *THAALIKUNDU* IN THE SHAPE OF *PILLAIYAR*
Acc. No. 93 / 5;
Weight: 0.9016 grams;
Provenance: *Ganapathi Agraharam* Village, Papanasam Taluk, Thanjavur District, Tamilnadu;
Period: Circa 16th or 17th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

This *Thaalikundu* (pendant of a *Thaali*, an ornament tied at the time of marriage around the neck by the bridegroom on the bride to signify the sacred state of marriage) in the shape of *Pillaiyar* (Lord *Ganesha*) would have been strung in the *Thaali* chain.

Sl. No. 13 GOLD PENDANT
Acc. No. 97;
Weight: 5 grams;
Provenance: *Madoor* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 16th or 17th Century AD;
Type: South Indian.

This is another gold pendant with decorated design to be worn strung in a chain around the neck. This is the traditional lotus design. It has small projections all around the edge with a big one at 6 O' Clock of the circular edge. It has a small barrel shape for stringing the chain and three projections at the top (12 O' Clock).

Sl. No. 14 *MUHAPPU* WITH TWELVE RED STONES
Acc. No. 85-6;
Weight: 6.0154 grams;
Provenance: *Kondamanaickanpatti*, Namakkal Taluk, Namakkal District, Tamilnadu;
Period: Circa 16th or 17th Century AD;
Type: South Indian;
Metal: Gold for Inlay.

This *Muhappu* (front piece, in this case a pendant) would have been used in chains for joining the rows. This *Muhappu* is embedded with 12 red stones (semi-precious stones). It is in the shape of a square surmounted by a flower.

Sl. No. 15 EAR RINGS .. 6 Nos.
Acc. No. 85-4;
Weight: 32.36 grams;
Provenance: *Kondamanaickanpatti*, Namakkal Taluk, Namakkal District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian;
Metal: Gold.

These are ear ornaments. They resemble modern ornaments. They may be about 200 years old. The workmanship is intricate. They are in the form of chain links in the case of the two rings.

Sl. No. 16 SILVER SAMARAI .. 2 Nos.
Acc. No. 85-5 / 1, 2;
Weight: 10.974 grams;
Provenance: *Kondamanaickanpatti*, Namakkal Taluk, Namakkal District; Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian.

They are round pendants, with decorative designs. Both have *Gajalakshmi* (Goddess *Lakshmi* with two elephants with trunks raised in salute) motif with pearl like nodes around the circumference.

Sl. No. 17 GOLD PEACOCK
Acc. No. 106-1;
Weight: 7.271 grams;
Provenance: *Kadathur* Village, Udumalpet Taluk, Coimbatore District, Tamilnadu;
Period: Circa 17th or 18th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

It is meant to be used as a pendant. It has decorative designs embedded with stones. The wing at the back is in the shape of a hub and spokes embedded with stones.

Rare finds of circular fibulae brooches of late Hellenistic early Roman era are seen from the Kuban basin. The brooch to the right is a Bosporan polychrome object with big stone inlays including gems. They are dated to 2nd -1st centuries BC. They are from the *Nogaichik* barrow. Its central part has wave friezes with stone inlays (Treister, Mikhail, 2002, p.43). The piece is shown here to illustrate how South Indian jewellery has links with the ancient past and also the whole of Asia and Rome. The golden peacock idol is a successor to this style though far distant in time. (Photo p. 152)

Sl. No. 18 GOLD *BADRAKALIAMMAN*
Acc. No. 106-2;
Weight : 6.935 grams;
Provenance: *Kadathur* Village, Udumalpet Taluk, Coimbatore District, Tamilnadu;
Period: Circa 17th or 18th Century AD;
Type: South Indian (Tamilnadu).

This pendant is engraved with the image of *Badrakaliamman*. This is a *krura* (angry form) of *Kali* (the Goddess representing *Sakthi* cult – i.e. worship of God in female form). Hence, this is a doubly virulent form assumed to destroy powerful evil (*asuras* i.e. demons). It is decorated with designs and embedded with semi-precious stones, it may be about 300 years old. The top two round extrusions show breasts. Three sapphires are set to show *ardhaparyankasana* (seated posture).

Sl. No. 19 *NAGAVADAM* .. 3 Nos.
Acc. No. 85–3 / 1, 2, 3;
Weight: 20.243 grams;
Provenance: *Kondamanaickenpatti*, Namakkal Taluk, Namakkal District; Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian;
Metal: Gold.

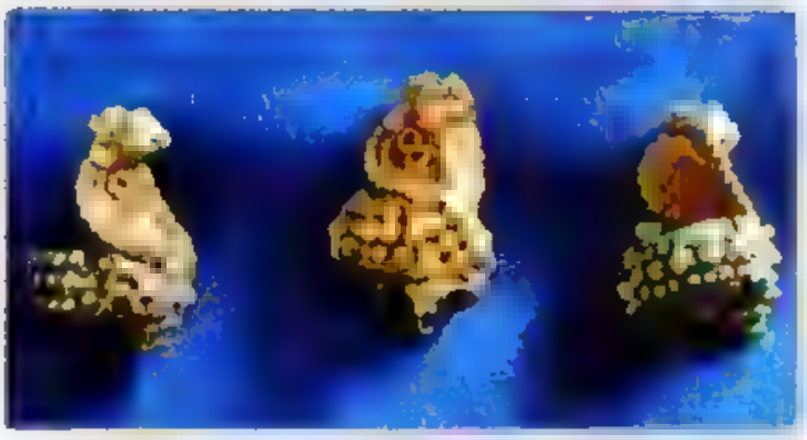
They may have been used as finger rings with the cobra's hood decorated with designs. The *naga* (snake) is the cobra. It is worshipped for fertility and also to get spouses. The ring is decorated with small gold beads.

Sl. No. 20 GOLD *MUHAPPUS* . 4 Nos.
Acc. No. .85–2 / 1-4;
Weight: 21.804 grams;
Provenance: *Kondamanaickenpatti*, Namakkal Taluk, Namakkal District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian.

The *muhappus* (front pieces) with designs in the form of *gopuras* (temple towers) would have been used in chains for joining the rows. There are minute decorations.

Sl.No. 17
Gold Peacock

Sl.No. 18
Gold *Badrakaliamman*



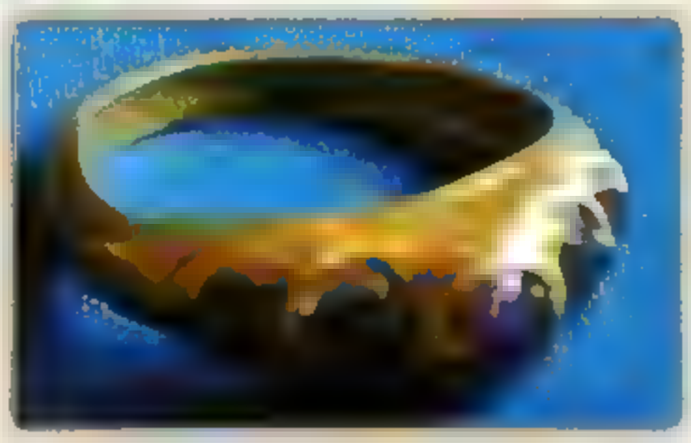
Sl.No 19
Nagavadam
- 3 Nos.

Sl.No. 20
Gold *Muhappus* - 4 Nos.

Sl.No. 21
Gold *Poodi* (Ear ring, broken)

Sl.No. 22
Gold Anklet

Sl.No. 23
Chain with
60 gold *Gundus*



Sl.No 24
Gold Ring

Sl. No. 21 GOLD *POODI* (Ear ring, broken)
Acc. No. 94-2;
Weight: 4.7272 grams;
Provenance: *Subbalapuram* Village, Tirumangalam Taluk, Madurai District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian (Tamilnadu).

This earring is in broken condition. *Poodi* is a type of gold work made by gold granules. This can be seen as a knob prominently on the top and also the beads below it.

Sl. No. 22 GOLD ANKLET
Acc. No. 201;
Weight: 269.863 grams;
Provenance: *Masinagudi* Village, Ooty Taluk, Nilgiri District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian (Nilgiris tribal - probably *Toda's*);
Metal: Gold.

The solid gold rod has been made as an anklet. This anklet would have been used by tribal people of The Nilgiris (probably *Todas*). At present, there are more *Badagas* there. The theory is that the *Badagas* are not tribals but plains people from the Mysore region, who fled due to the invasion of Tippu Sultan. This could also have been a *Badaga* ornament.

Sl. No. 23 CHAIN WITH 60 GOLD *GUNDUS*
Acc. No. 261-1;
Weight: 23.350 grams;
Provenance: *Vadacheri* Village, Kulithalai Taluk, Trichy District , Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian (Tamilnadu);
Metal: Inferior Gold (Alloy).

The chain is made of gold wire with 60 gold (*gundus*) round beads. This type was common in the *Tamil*-speaking region about 200 years ago.

Sl. No. 24 GOLD RING
Acc. No. 199-6;
Weight: 5.40 grams;
Provenance: *Jayamkondacholapuram* Village, Kulithalai Taluk, Trichy District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian (Tamilnadu).

This gold ring is embedded with one red stone (ruby) and yellow stones (topaz) next to it.

Sl. No. 25 *THAALI KODI* WITH *THAALI* (TWO THREADS)
Acc. No. 261-2;
Weight: 36.210 grams;
Provenance: *Vadacheri* Village, Kulithalai Taluk, Trichy District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

This ornament from its shape can be deduced readily as a *thaali* (an ornament tied by the husband on the neck of the wife in South India as an auspicious token; it also signifies that the woman is married). This artefact is made of two bundles of gold threads bound together tightly known as *Thaalikodi*. At the centre of it is the pendant called *Thaali* proper. Decorated designs are found at the two ends of the *Thaalikodi* where it joins the hook. Usually figures of gods are carved on the pendant. In this pendant, only floral designs are seen.

Sl. No. 26 *THAALI* - GOLD
Acc. No. 193-19;
Weight: 0.6 grams;
Provenance: *Periayakottai* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 17th or 18th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is in pentagonal shape, like pendant made of very thin gold sheet with symbolic designs of two feet of Lord *Vishnu* and decorated with some beautiful designs. It is in fragile condition. It may be about 300 years old. This is worn by *Vaishnavites* while the *Saivite Thaali* has a *Linga* or *Nandi* (the sacred bull and mount of Lord *Siva*).

Sl No. 25
Thaali Kodi with
(two threads)

Sl.No. 26
Thaali - gold

Sl.No. 27
Ring

Sl.No. 28
Ear ornament

Sl.No. 29
Ear Stud

Sl.No. 30
Karai chain

Sl.No. 31
Pattam

Sl.No. 32
Naga's Uruvam
(figure of *Naga*)

Sl. No. 27 RING
Acc. No. 193-13;
Weight: 2.100 grams;
Provenance: *Periayakottai* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 18th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It seems to be a finger ring with a dome structure in erect position and decorated with beautiful designs on it. It may be about 300 years old.

Sl. No. 28 EAR ORNAMENT
Acc. No. 193-6;
Weight: 2.100 grams;
Provenance: *Periayakottai* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 16th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is an ornament, cylindrical in shape with triangle shaped designs engraved on it. It may be an ear ornament or strung in a *Thaali*. Each row of triangles is separated by a line carved on the ornament.

Sl. No. 29 EAR STUD
Acc. No. 193-4;
Weight: 2.600 grams;
Provenance: *Periayakottai* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a ring shaped ear ornament. At the centre of it is a sphere shaped structure decorated with pine like projections. The workmanship shows a high degree of intricacy.

Sl. No. 30 *KARAI* CHAIN
Acc. No. 193-1;
Weight: 67.000 grams;
Provenance: *Periayakottai* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 6th or 10th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a solid neck ornament (chain) decorated with tiny sphere like structures worn close around the neck. Though it is from the same village as some of the pieces above which are dated to within 200 years, a different more ancient date has been given based on the features of its manufacture.

Sl. No. 31 *PATTAM*
Acc. No. 193-17;
Weight: 1.900 grams;
Provenance: *Periayakottai* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 6th or 10th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a head ornament in rectangular shape with tapering ends. It is made of thin gold sheet with some beautiful floral designs on it. It is worn by bridegrooms in villages. Since it is made of gold thin sheet, the groom must have been affluent. This also has the appearance of an ancient piece due to its simplicity.

Sl. No. 32 *NAGA'S URUVAM* (figure of Naga)
Acc. No. 193-18;
Weight: 0.600 grams;
Provenance: *Periayakottai* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 6th or 10th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

In structure, this is an idol of a figure of a woman. This must be a *Devi* (Goddess) especially of Kerala called *Bhagavathi* since this area also borders Kerala, on the leeward side of the Western Ghats. It is entered as *Nagas uruvam* (figure of *Naga*). It would have been used as pendant in a *Thaali*. The iconography shows Kerala features.

Sl. No. 33 *KIRITA* (CROWN) SHAPED *THAALI*
Acc. No. 193-15;
Weight: 3.280 grams;
Provenance: *Periayakottai* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It would have been used as *Thaali.* This is in the shape of a *kirita.* It is decorated with designs. Designs in the shape of triangles are seen at the base. One mango design is seen while its counterpart is missing. It is in the shape of a face. Two eye shaped projections are seen. It appears like a lion or *yali* (half elephant – half lion – some say mythical and some extinct).

Sl. No. 34 HEAD ORNAMENT, *NILA PIRAI*
Acc. No. 193-20;
Weight: 0.6 grams;
Provenance: *Periayakottai* Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a head ornament in the shape of crescent, made of thin gold sheet. It used to be worn on the hair-do by women. It could have been worn either as a symbol of *Siva* (by Hindus) or more likely by Muslim women.

Sl. No. 35 GOLD *JIMIKY* - 1 pair
Acc. No. 265-8;
Weight: 6.1 grams; Length: 4 cms.; Width: 1.5 cms.;
Provenance: *Thandalam* village, Arakkonam Taluk, North Arcot District, Tamilnadu;
Period: Circa early 20th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a hanging ear ornament with a stud. In the middle of each stud a diamond is embedded in a star-shaped design. From its appearance, it appears to be a remade ornament. It is less than a hundred years old.

Sl. No. 36 EAR STUDS - 2 pairs

(*Anantha mudichu* - innumerable knots)

Acc. No. 334-3;

Weight: 19.279 grams; Length: 2.2 cms.; Width: 1.7 cms.;

Provenance: *Mettupatti* village, Vazhappadi Taluk, Salem District, Tamilnadu;

Period: Circa 17th – 18th Century AD;

Type: South Indian (Tamilnadu);

Metal: Gold .

These ear studs have been made with minute decorative workmanship. The type is called as *anantha* i.e. unending or innumerable knots.

Sl. No. 37 *NAGA JYOTI* WITH SPRING – 1 pair

(Finger rings)

Acc. No. 334-5;

Weight: 8.497 Grams; Length: 5.5 cms.; Width: 1.1 cms.;

Provenance: *Mettupatti* village, Vazhappadi Taluk, Salem District, Tamilnadu;

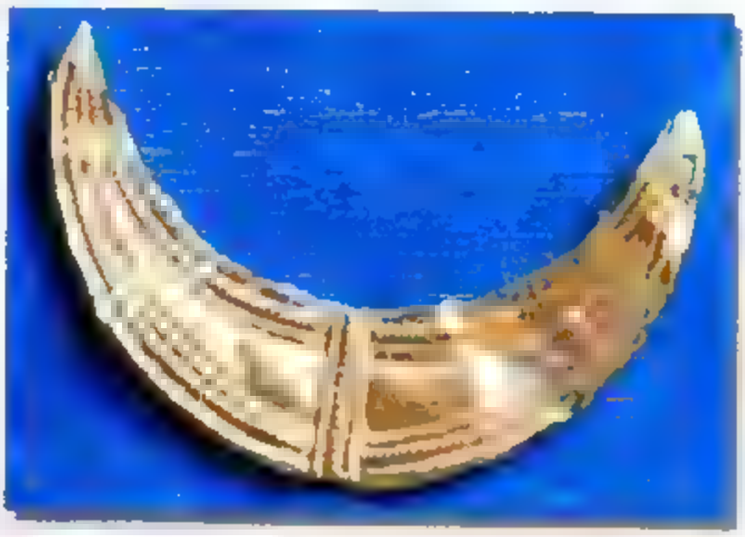
Period: Circa 17th or 18th Century AD;

Type: South Indian (Tamilnadu);

Metal: Gold.

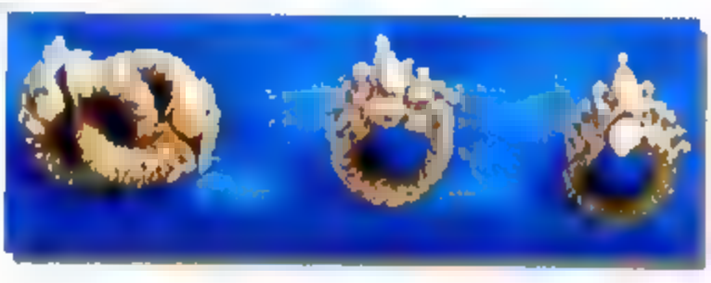
This ornament has a decorated cobra's hood with a spring like structure made of gold attached to the hood. *Naga* means cobra and *Jyoti* signifies light or divine effulgence. It could have been given as an offering in a temple. Snake worship is for getting offspring or getting a spouse. It is traditionally a fertility symbol. *Rahu* (Dragon's Head in Western astrology) and *Ketu* (Dragon's Tail in Western astrology) are the two planets in Indian astrology that are propitiated in this connection. They are also considered as the astronomical structure in the middle of our galaxy called the 'Snake' (Kannan, Dr., R., 2000). This appears to answer their description as shadowy planets. In their theri- anthropomorphic form, *Rahu* has the body of a snake and the head of a man, while *Ketu* has the body of a man and the head of a snake.

Sl.No 33
Kirita (Crown) shaped
Thaali

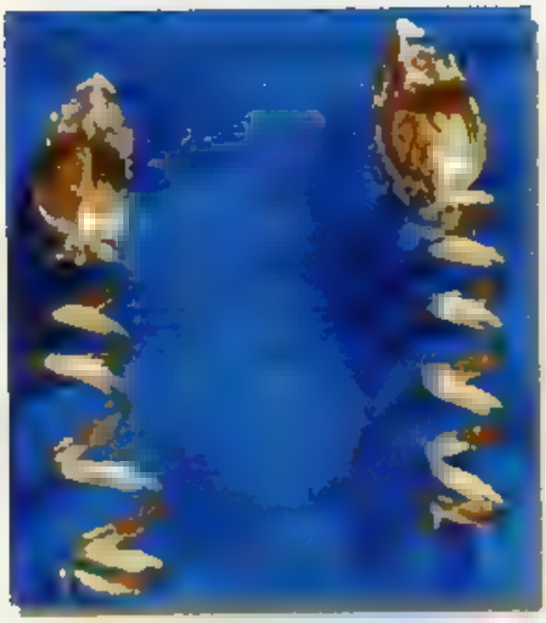


Sl.No. 34
Head ornament,
Nila Pirai

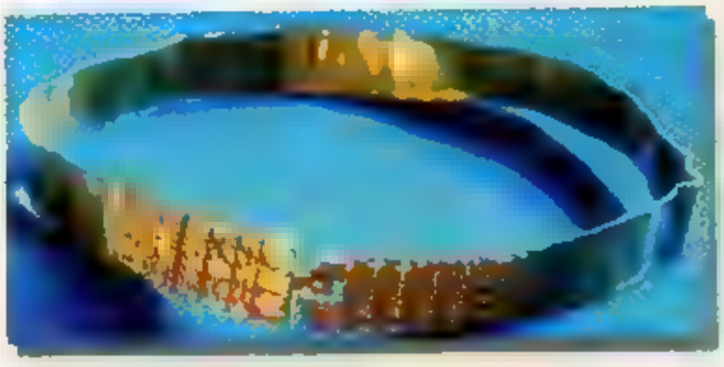
Sl No. 35
Gold *Jimiky* - 1 pair



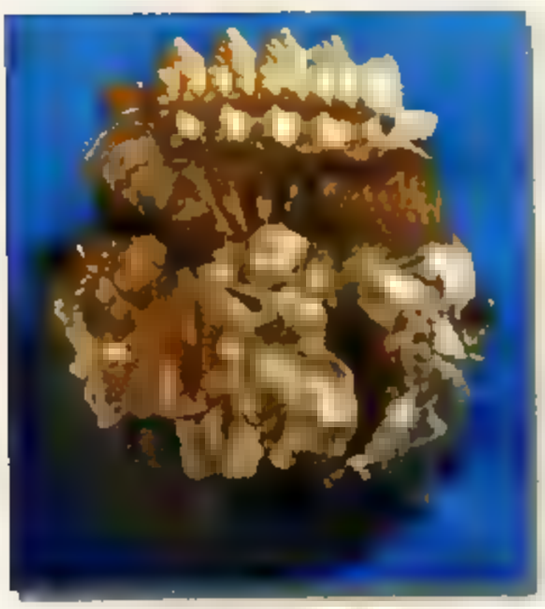
Sl. No. 36
Ear Studs - 2 pairs
(*Anantha mudichu*
- innumerable knots)



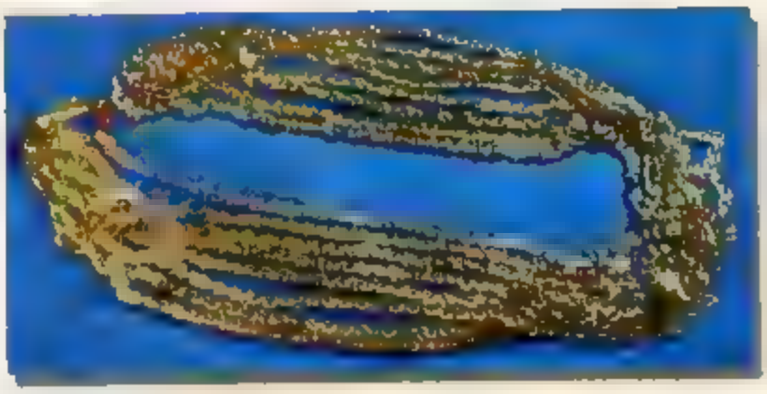
Sl. No. 37
Naga Jyoti with spring – 1 pair
(Finger rings)



Sl.No. 38
Gold *Ottiyanam*



Sl No. 39
Gold Pendant



Sl. No. 40
Gold Chain
(*Chandrahaaram*
- 8 rows)

Sl. No. 38 GOLD *OTTIYANAM*
Acc. No. 334-1;
Weight: 17.389 grams; Length: 31.5 cms.;
Width: 1.2 cms.;
Provenance: *Mettupatti* village, Vazhappadi Taluk, Salem District, Tamilnadu;
Period: Circa 16th Century AD;
Type: South Indian (Tamilnadu).

This is a waist belt worn by rich ladies during functions and even in houses if they are very rich. It is common among the *Nattukottai Chettiars*, a rich mercantile community of Tamilnadu and other such rich mercantile and land owning classes. It is worn even now. The front is decorated with designs as in this case.

Sl. No. 39 GOLD PENDANT
Acc. No. 269
Weight: 22.441 grams; Length: 4.2 cms.; Width: 4.2 cms.;
Provenance: *Thandalam* village, Kumbakonam Taluk, Thanjavur District, Tamilnadu;
Period: Circa 18th Century AD;
Type: South Indian (Tamilnadu).

The icon of *Venugopala* (Krishna playing the *Venu* or flute, in this case as a child) under the snake canopy is resting his back on a cow. He plays on the flute flanked by *gopis*, the *rishis* (Hindu hermits), who incarnated as cowherd women in Mathura to be near Him. The five-headed serpent is holding his hood as a canopy. This is *Adisesha*, the celestial serpent. The embossed plate is strengthened by lac at the back and is covered by silver sheet. This pendent may be 200 years old as the face is chubby as in Tanjore paintings.

Sl. No. 40 GOLD CHAIN (*Chandrahaaram* - 8 rows)
Acc. No. 91;
Weight: 326.220 grams; Length: 36 cms.;
Length of the crescent: 3.8 cms.;
Height of the crescent: 1.3 cms.;
Provenance: *Periyeri* village, Salem Taluk, Salem District, Tamilnadu;
Period: Circa 16th or 17th Century AD;
Type: South Indian.

This chain is made of inferior gold. It is made of eight rows of chains of flat rings joined together by a crescent shaped piece of metal.

It may be more than 350 years old. This type is called *Chandraharam* (*chandra*- moon; *haaram* - garland).

Sl. No. 41 GOLD RING WITH 40 RED STONES
Acc. No. 190-1;
Weight: 12.11 grams; Height of the stone part: 3.1 cms.;
Width: 1.8 cms.;
Provenance: *Akkalur* village, Thiruvadanai Taluk, Ramanathapuram District, Tamilnadu;
Period: Circa 17th Century AD;
Type: South Indian (Tamilnadu).

This ring has an elegant look. This type is usually worn by landed aristocracy or chieftains. It is set with semi-precious rubies called *Kemp* in Tamil. It may be more than 300 years old. The shape of the front of the ring is like a high arched window or crown.

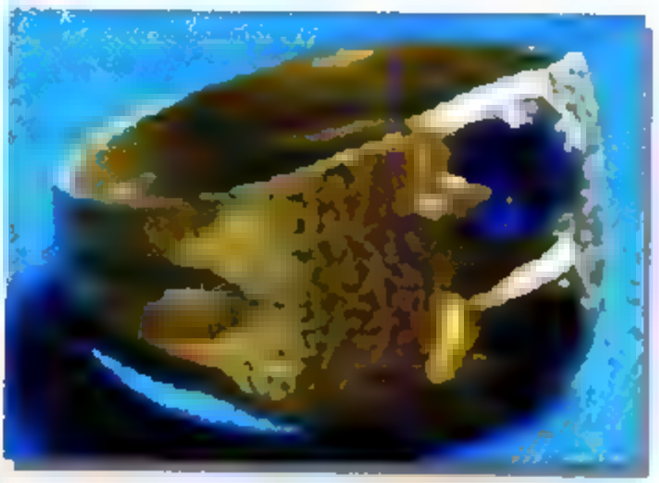
Sl. No. 42 GOLD RING WITH ONE RED AND ONE BLUE STONE
Acc. No. 190-2;
Weight: 7.60 grams; Height of the stone part: 1.3 cms.;
Width: 1.9 cms.;
Provenance: *Akkalur* Village, Thiruvadanai Taluk, Ramanathapuram District, Tamilnadu;
Period: Circa 17th Century AD;
Type: Islamic South Indian.

This gold ring has floral designs, which look Islamic. The big sapphire and ruby give an idea of the status of the wearer who must have been a noble or army chief or his wife.

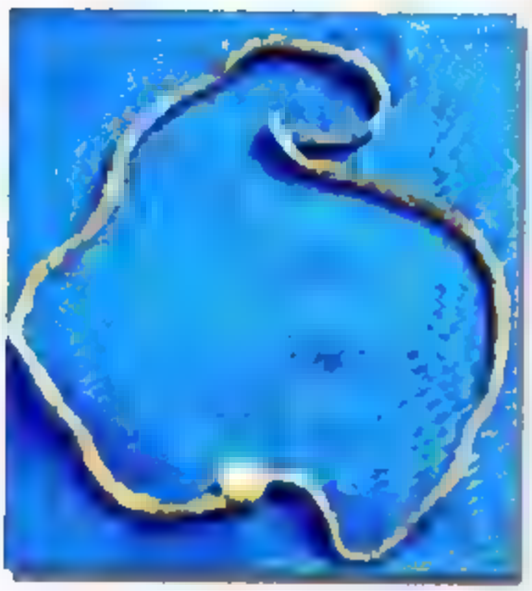
Sl. No. 43 BIG *TAALI KODI* (*Taali* chain with *bottu* bearing Goddess in sitting posture)
Acc. No. 349-1;
Weight: 9.676 grams; Length: 42.4 cms.;
Provenance: *Chinnapanamutlu* Village, Krishnagiri Taluk, Dharmapuri District, Tamilnadu;
Period: Circa 15th Century AD;
Type: South Indian;
Metal: Gold.

This big *taali* chain is twisted and a small *bottu* (a round coin like piece). The *bottu* has a Goddess in sitting posture embossed on it. This type is more common in the area, that which comprises the

Sl. No. 41
Gold Ring with 40 red stones



Sl. No. 42
Gold Ring with
one red and
one blue stone

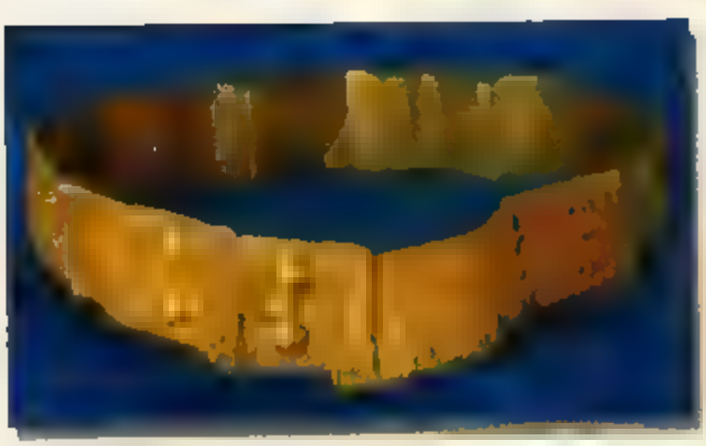


Sl. No. 43
Big *Taali Kodi*
(*Taali* chain with
bottu bearing Goddess
in sitting posture)

Sl. No. 44
Small *Taali Kodi*
(with bird like design)

Sl. No 45
Sadai Kiritam

Sl. No. 46
Gold Bangles
- 1 pair



Sl No. 47
Gold *Ottiyanam*
(Tamil for waist belt)

Sl.No. 48
Gold *Ottiyana Mugappu*
(Tamil for decorated front piece of waist belt)

present Karnataka – Andhra Pradesh region bordering the Tamil speaking area.

Sl. No. 44 SMALL *TAALI KODI* (with bird like design)
Acc. No. 249-2;
Weight: 5.268 grams; Length: 19.2 cms.;
Provenance: *Chinnapanamutlu* Village, Krishnagiri Thaluk, Dharmapuri District, Tamilnadu;
Period: Circa 15th Century AD;
Type: South Indian;
Metal: Gold.

This *taali* chain is also twisted. It has a small *bottu* (small round shaped coin like piece). The *bottu* bears a bird like design.

Sl. No. 45 *SADAI KIRITAM*
Acc. No. 331-1;
Weight: 36.786 grams; Height (gold part): 3.5 cms.;
Width (gold part): 4 cms.;
Provenance: *Kalipalayam* village, Paramathivellore Taluk, Salem District, Tamilnadu;
Period: Circa 18th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

This is a head ornament with decorated designs in the shape of beads with spring -like structure made of white metal at the base. It is a hair do cover. It has a knob like design on the top and beads on the sides. It is shaped like an *amalaka* (Indian gooseberry).

Sl. No. 46 GOLD BANGLES - 1 pair
Acc. No. 331-3;
Weight: 10.077 grams;
Circumference: 16 cms and 15.2 cms;
Provenance: *Kalipalayam* Village, Paramathivellore Taluk, Salem District, Tamilnadu;
Period: Circa 17th Century AD;
Type: South Indian (Tamilnadu).

The two bangles appear like springs made into bangles. At the centre of the circle, *gundus* (globe like pieces) are seen.

Sl. No. 47 GOLD *OTTIYANAM* (Tamil: waist belt)

Acc. No. 331–7;

Weight: 32.839 grams; Length: 29.8 cms.;

Provenance: *Kalipalayam* village, Paramathivellore Taluk, Salem District, Tamilnadu;

Period: Circa 16th Century AD;

Type: South Indian (Tamilnadu).

It used as a waist belt as seen above. The front portion is decorated with beautiful designs. It is worn by ladies during functions.

Sl. No. 48 GOLD *OTTIYANA MUGAPPU* (Tamil for decorated front piece of waist belt)

Acc. No. 331-5;

Weight: 8.105 grams; Length: 5.3 cms.; Height: 1.8 cms.;

Provenance: *Kalipalayam* Village, Paramathivellore Taluk, Salam District, Tamilnadu;

Period: Circa 6th or 10th Century AD.;

Type: South Indian Tamilnadu).

This has a *Kirti Mukha Mupappu* (lion's head signifying glory usually seen in arches and belt loops and ornaments) front piece. This is the front portion of the *ottiyanam* (waist belt) where the two ends join together. It has a fine design worn by rich aristocratic ladies.

Sl. No. 49 GOLD RING

Acc. No. 271-2;

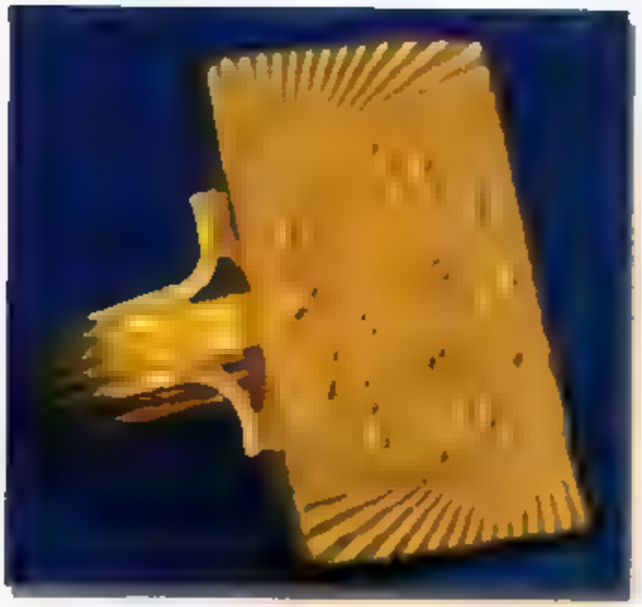
Weight: 7.000 grams; Height: 2.3 cms.; Width: 2.1 cms.;

Provenance: *Megamalai* Village, Mayiladumparai, Andipatti Taluk, Theni District, Tamilnadu;

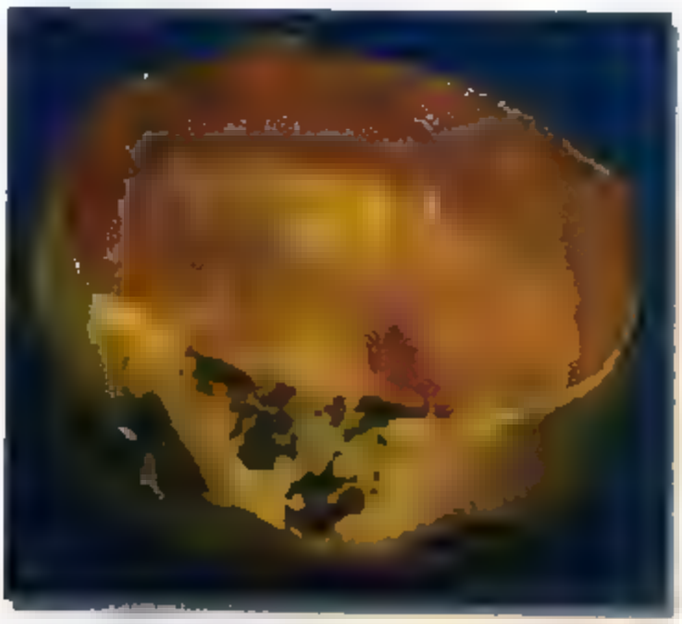
Period: 20th Century AD;

Type: South Indian (Tamilnadu).

This is recorded in the Accession Register as 'appearance like T.V'. This may be a remade finger ring. It possesses a modern design on the façade. The design resembles a *Vishnu chakra* cracker when fired. It gives out these sparks as rays.

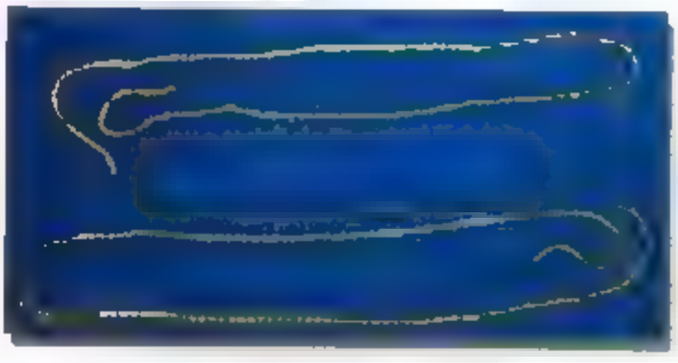


Sl No. 49
Gold Ring



Sl. No. 50
Gold Bowl

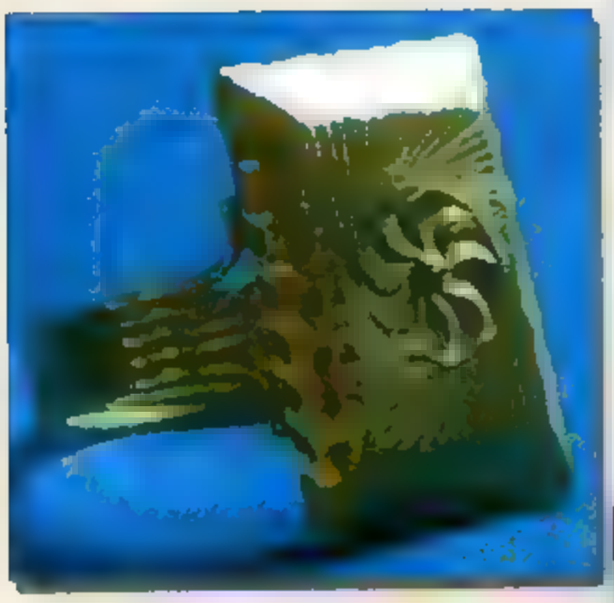
Sl. No. 51
Ear Rings
(Maravattai kadukkan)
1 pair



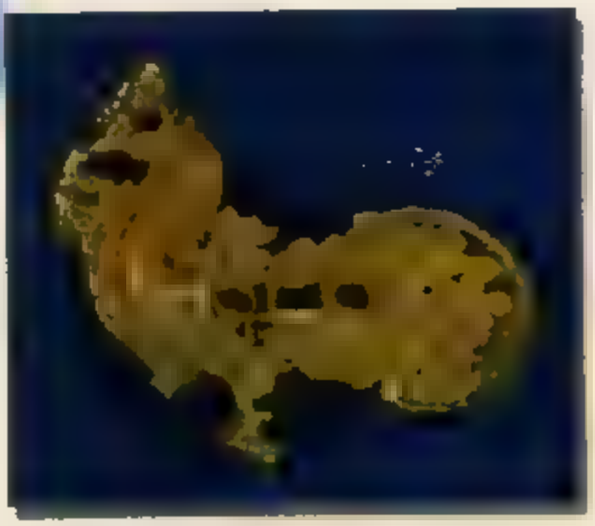
Sl.No. 52
Gold Chain - 2 Nos

Sl.No. 53
Gold Chain with
big *Dollar*

Sl.No. 54
Gold Necklace
with *Dollar*



Sl. No. 55
Gold Ring



Sl.No. 56
Hamsa Dollar

Sl. No. 50 GOLD BOWL
Acc. No. 317-1;
Weight: 24.950 grams; Diameter at the top: 4.9 cms.;
Height: 2.8 cms.;
Provenance: *Chenna Samudram* Village, Erode Taluk, Erode District, Tamilnadu;
Period: Circa 15th Century AD;
Type: South Indian (Tamilnadu).

It is a small gold bowl probably used for feeding small children. Such bowls are used even now, though not in gold, but in silver or stainless steel.

Sl. No. 51 EAR RINGS (*Maravattai kadukkan*) – 1 pair
Acc. No. 321-1;
Weight: 3.840 grams; Diameter: 1.6 cms. each;
Provenance: *Velakalahalli*, Palacode Taluk, Dharamapuri District, Tamilnadu;
Period: Circa 18th Century AD;
Type: South Indian.

These earrings resemble the Indian millipede. Therefore, they are called (Tamil - *Maravattai* - Indian millipede; *Kadukkan* – ear ring worn by males). These ear ornaments were worn by Indian males as the counterpart of the female earrings. They went out of fashion along with shaving the hair on the head in front and typing up in the back as a tuft. Now, that men in the West are wearing such ornaments, it has again become the fashion. A type of Indian jewellery goes West and is reimported. Strange are the ways of the Indian mind as it apes Western fashion.

Sl. No. 52 GOLD CHAIN - 2 Nos.
Acc. No. 372–1;
Weight: 23.210 grams; Length of the each chain: 60 cms.;
Provenance: *Pandavarmangalam* village, Kovilpatti Taluk, Thoothukudi District, Tamilnadu;
Period: 20th Century AD;
Type: South Indian (Tamilnadu).

These chains appear to be modern chains re-made out of old jewellery. They have a small grain like structure. They are made of inferior gold. It may be about 70 years old.

Sl. No. 53 GOLD CHAIN WITH BIG *DOLLAR*

Acc. No. 360-1;

Weight: 120.76 grams; Length of the chain: 69.5 cms.;

Length of *dollar*: 11.2 cms.; Height: 5 cms.;

Length of each flower design: 3 cms.; Width: 2 cms.;

Provenance: *Sirumalai* village, Dindugul Taluk, Dindugul District, Tamilnadu;

Period: Circa 16th Century AD;

Type: South Indian.

This chain is entirely different from other chains. It possesses two round *mohappus* with flower designs on each side of the main *dollar* (pendant). It is entered in the Accession Register as '*Dollar*'. *Dollar* is a term used in Tamilnadu parlance for a pendant usually a round one. In one flower design all the four red stones are present, while in the other flower only three red stones are seen. On the other side no stones are available in the flower designs. Both sides of the chain are joined by a big *dollar* embedded with red and green stones and one blue stone in the centre. It may have been worn by local chieftains who ruled this area during the Naik rule in Madurai (King *Tirumalai Naik* and his successors). It is about 400 years old judged by the thinness of the chain attached.

Sl. No. 54 GOLD NECKLACE WITH *DOLLAR*

Acc. No. 350-1;

Weight: 23.876 grams; Length of the chain: 37 cms.;

Diameter of the *dollar*: 2.7 cms.;

Provenance: *Muthuramalingapattinam* village, Tiruvadanai Taluk, Sivaganga District, Tamilnadu;

Period: 20th Century AD;

Type: South Indian (Tamilnadu).

This appears to be a re-made ornament with a modern design. There is a *dollar* with flower like designs. It has pearls made of gold at the edge. It is about 70 years old.

Sl. No. 55 GOLD RING
Acc. No. 350-3;
Weight: 5.080 grams; Height: 2 cms.; Diameter: 2 cms.;
Provenance: *Muthuramalingapattinam* village, Tiruvadanai Taluk, Sivaganaga District, Tamilnadu;
Period: 20th Century AD.;
Type: South Indian (Tamilnadu).

This may also be a remade finger ring. It possesses a modern design of a turbine or fan on its face. It is less than 30 years old. It was seized when an older ornament was melted to make this. This is a source of collections for this museum, though the original antique is lost in the process, which is unfortunate.

Sl. No. 56 *HAMSA DOLLAR*
Acc. No. 355-1;
Weight: 5.29 grams; Length (head to leg): 3.7 cms.;
Provenance: *Sirunila* village, Perambalur Taluk, Perambalur District, Tamilnadu;
Period: Circa 15th Century AD;
Type: South Indian;
Metal: Gold.

This appears to be made of inferior gold, with space for embedding stones but the stones are not found in it. The tail is round and one leg is not found. It may be more than 500 years old. *Hamsa* is a mythical (extinct according to some) bird, the mount of God *Brahma*, the Creator among the Hindu Trinity. It separates milk from water in a milk-water mixture. This is used metaphorically to indicate the ability to separate the grain or essence from chaff or unwanted or useless things with useful things or thoughts.

Sl. No. 57 *PIRAITHODU* - 1 pair
Acc. No. 354-1;
Weight: 5.70 grams; Height: 1.8 cms.; Width: 2 cms.;
Provenance: *Meensurutti* village, Perambalur Taluk, Perambalur District, Tamilnadu;
Period: Circa 10th to 12th Century AD or 18th Century AD;
Type: South Indian (*Chola*);
Metal: Stones set in gold.

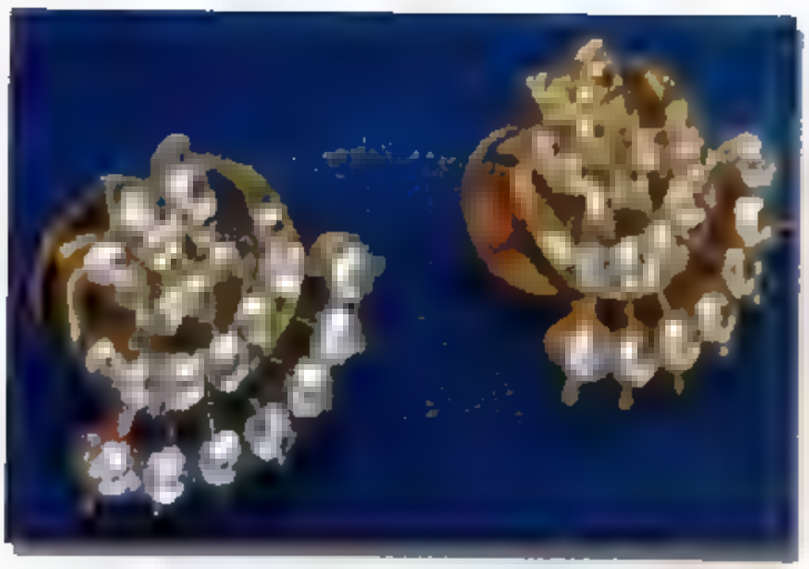
It is an ear ornament with 23 semi precious white stones. The top portion is in the form of a lotus. Below is the form of a *pirai*

(Tamil for crescent), *Thodu* (Tamil for ear ornament). Below the crescent are gems set as a spoke of a wheel. The base and crescent each have seven stones, while the lotus flower has nine stones. There are two schools of thought. This writer holds the view that it is a *Chōla* period ornament. Another school holds the view that it is a re-made ornament. This is based on its appearance, which is stated to be characteristic of the 18th – 19th Centuries AD.

Meensurutti village is part of the capital city of Gangaikondacholapuram established by *Rajendra Chola* (1014-1044 AD). Today it is such a small village that it is difficult to visualize it in its grandeur as part of the metropolis of the *Chola* Empire. The crescent moon is worn by Lord *Siva* in his headdress. The lotus is also a classic Hindu symbol. This ornament has been made in such a shape because the *Cholas* were great *Saivites*. Since the woman must have been somebody important, this adherence to the *Chola* cult. The stones are set in gold. The other school holds the view that such semi-precious stones set in gold is a post *Vijayanagar* phenomenon. The fact that it is from a Treasure--trove, that the village was sacked and declined at the end of the Chola empire and has not revived till date, that it is wrong to surmise that the *Cholas* who could create such masterpieces in bronze could not create this small jewel, all make us come to the conclusion that this can be a *Chola* piece.

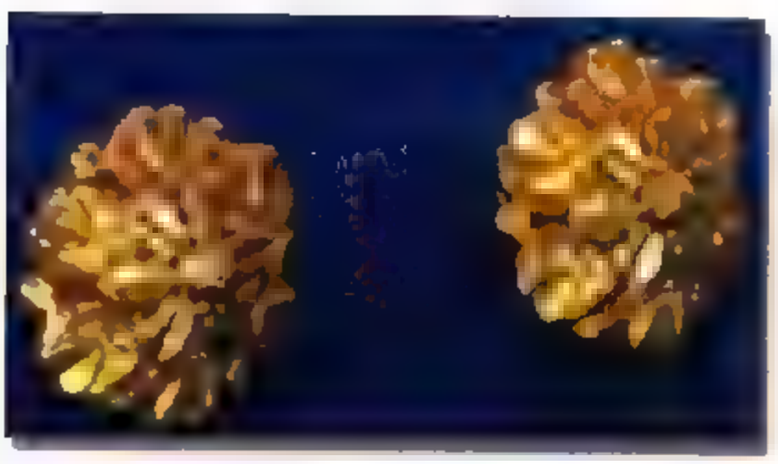
Sl. No. 58 NOSE STUD
Acc. No. 354-5;
Weight: 1.15 grams; Height: 1 cms.; Width: 1.7 cms.;
Provenance: *Meensurutti* village, Perambalur Taluk, Perambalur District, Tamilnadu;
Period: Circa 10th to 12th Century AD. of 18th Century AD.;
Type: South Indian (Tamil Nadu)
Metal: Semi-precious white stones set in gold.

This nose stud is of the same style as Acc. No. 354-1 seen above. It is embedded with nine - semi precious stones. It is in the shape of a *hamsa* (nearest modern equivalent is the swan). This stud was recovered from beneath the ground as a Treasure Trove. This is about 200 years old or 700- 800 years old, depending on one's viewpoint as seen above. It is set with white semi-precious stones. This type is still worn by old women from rich families. However, they set it with



Sl.No. 57
Piraithodu
- 1 pair

Sl. No. 58
Nose Stud



Sl.No. 59
Poothodu - 1 pair

Holograms - Jewellery

Gold *poodi*, gold anklet and a gold chain with 60 small *gundus*.

Gold rings with fish , dragon, lion motifs: mango, bell, hood shaped beads, leaf shaped gold ornaments and two pendants.

Gold pendant, two small peacocks, *Thaaligundu* in the shape of *Pillaiyar*, gold chain (two threads) with ten knots and two gold ear rings.

diamonds. This nose-stud and the *thodus* appear to be belong to the same set, probably owned by the same lady.

Sl. No. 59 *POOTHODU* - 1 pair
Acc. No. 354-2;
Weight: 3.88 grams; Diameter: 1.8 cms.;
Provenance: *Meensurutti* Village, Perambalur Taluk, Perambalur District, Tamilnadu;
Period: 20th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

It is an ear ornament with a flower like decoration. It may be a re-made ornament. The flower resembles chrysanthemum. Though it is from the same village of *Meensurutti*, we have dated it later based on the flower, which is not an ancient Indian motif, but introduced by the British or at the earliest by the Muslims. The metal also shows that it is not old. It can be dated to about 70 years before the present.

HOLOGRAPHED COINS

The study of coins is called Numismatics. History cannot be reconstructed fully without the help of Numismatics. New historical facts or reflection of hitherto established facts occurs when coins are studied. Numismatics reveals the administrative set up, historical geography, economic, religious and cultural history of a country. Coins found in India and Indian coins found in other countries play a role in establishing links with known events and therefore Dating events.

Replacement of barter by coins is a milestone key event in the story of civilisation. Coins served as a common medium of trade and continued even after the introduction of paper money in the 17th Century AD. Coins narrate the history of the rulers who issued them, how they ruled and the general conditions in their age. The development of technology and art is also seen through coins. A more detailed account of coins is presented in the book, '*Manual on the Numismatics Gallery in the Government Museum, Chennai*' written by this author (Kannan, Dr., R., 2003).

A coin is a piece of metal having a definite shape and weight and bearing recognized symbols on its face impressed upon it by a responsible authority. They state its value on its face. Coins of the same face value are uniform, unless the designs and/or value are changed deliberately at certain periods of time.

Coins of cowrie shells and other material like leather have been issued at certain points of time. The leather coins of Sultan Muhammad Bin Tughlak are very famous, as the first attempt at token currency. Coins of the same face value are uniform, unless the value is changed deliberately at certain periods of time. Various metals have been used for minting coins in different periods. Lead, tin, brass, nickel iron, *electrum* (an alloy of gold and silver) and *potin* (an alloy of copper, zinc, lead and silver) and bullion (gold or silver with a large amount of base metal) have been the metals used. Potin and Electrum coins are described in the Manual on Numismatics (Kannan, Dr. R, 2003). Gold, silver, copper and bronze are the metals in general use. Aluminium, Nickel and Stainless Steel are in use in India.

Any museum keeps its rare objects in reserve except when they are specifically displayed as leading items. Most ancient coins are made of gold. Even when they are not made of gold, they are very valuable

for their antique value. These coins are therefore displayed as holograms. In this gallery, holograms of some of the rare coins are kept for view. It is a great coincidence that the opening of this gallery coincides with the 151st Anniversary celebrations of this museum. The coins in the gallery and their types are described here.

Satamana Coins

Satamana is a rare type of '*Purana*' (ancient coin). It is a long bent bar of silver weighing 560 grains (*Satamana* means one hundred *mana*, *mana* being the name of a weight – in today's equivalent one *mana* is equivalent to 5-6 grains or 3.63 grams) (Sarkar, D.C, 1968, p.48). They have on one side a sun symbol at each end in most cases. The explanation is to be found in the *Kali Vilasa Tantra*. The *Bindu* or zero or cipher represents *Siva*. *Shunya*, the dot represents the *Para Brahma*, the Supreme Being. In most of the coins, the rays are shaped like a *Trisul* (Trident of Lord *Siva*). Rays are put around it to make it the sun (Prasad, Durga, 1934, p.22). This symbol has only one variation with the *Shadara Chakra* described below under Punch Marked coins. The other side is blank. *Panini*, the *Sanskrit* grammarian, who wrote the most ancient work on grammar dated to pre-history (Circa 8000 BC - 6000 BC) has made a mention of these coins in his work. A more detailed account is given in the Manual on the Numismatics Gallery (Kannan, Dr. R., 2003).

Sl. No. 1. Bent Bar Satamana Coin
Acc. No. 767/1;
Weight: 11.431 grams; Length: 4.4 cms.;
Provenance: Purchased (from Dr. T. Krishna Agarwal, Rawalpindi) through the Curator, Lucknow Museum 7.8.1942;
Period: Circa 600 BC;
Metal: Silver.

Obverse: A sun symbol at each end.

Reverse: Blank

Sl. No. 2. Bent Bar Satamana Coin
Acc. No. 767/2;
Weight: 11.264 grams; Length: 4 cms.;
Provenance: Purchased (from Dr. T. Krishna Agarwal, Rawalpindi,) through the Curator, Lucknow Museum 7.8.1942;
Period: Circa 600 BC;
Metal: Silver.

Obverse: A sun symbol at each end. This identification is based as seen above on the rationale of Durga Prasad (Prasad, Durga, 1934, p.22). This is adopted in the book, Indian Numismatics by D.D. Kosambi (1981, p.25 and p.125). This is earlier than the Punch marked coins on which he has written, but the symbol is the same.

Reverse: Blank

Sl. No. 3. Bent Bar Satamana Coin
Acc. No. 767/3;
Weight: 11.278 grams; Length: 3.5 cms.;
Provenance: Purchased (from Dr. T. Krishna Agarwal, Rawalpindi) through the Curator, Lucknow Museum 7.8.1942;
Period: Circa 600 BC;
Metal: Silver.

Obverse: A sun symbol at each end

Reverse: Blank

Sl. No. 4. Bent Bar Satamana Coin
Acc. No. 767/4;
Weight: 11.207 grams; Length: 3.5 cms.;
Provenance: Purchased (from Dr. T. Krishna Agarwal, Rawalpindi) through the Curator, Lucknow Museum 7.8.1942;
Period: Circa 600 BC;
Metal: Silver.

Obverse: A sun symbol at each end.

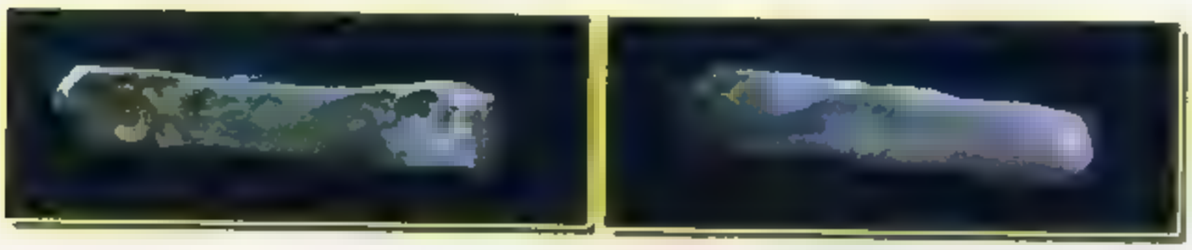
Reverse: Blank

Holographed Coins

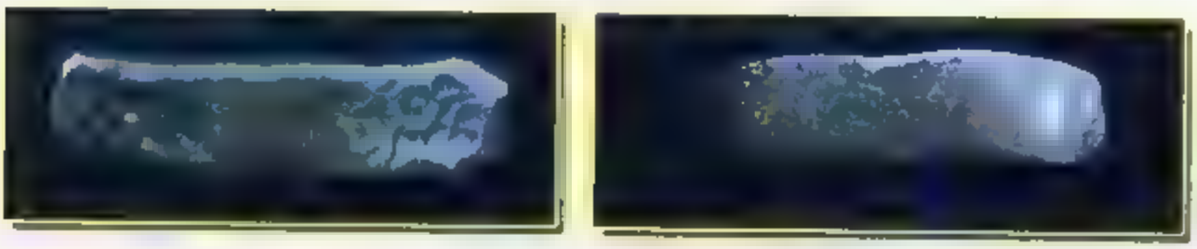
Bent Bar Satamana Coins

Obverse **Reverse**

Sl No 1



Sl.No. 2



Sl.No 3

Sl.No. 4

Bent Bar Satamana Coins

Obverse **Reverse**

Sl No. 5

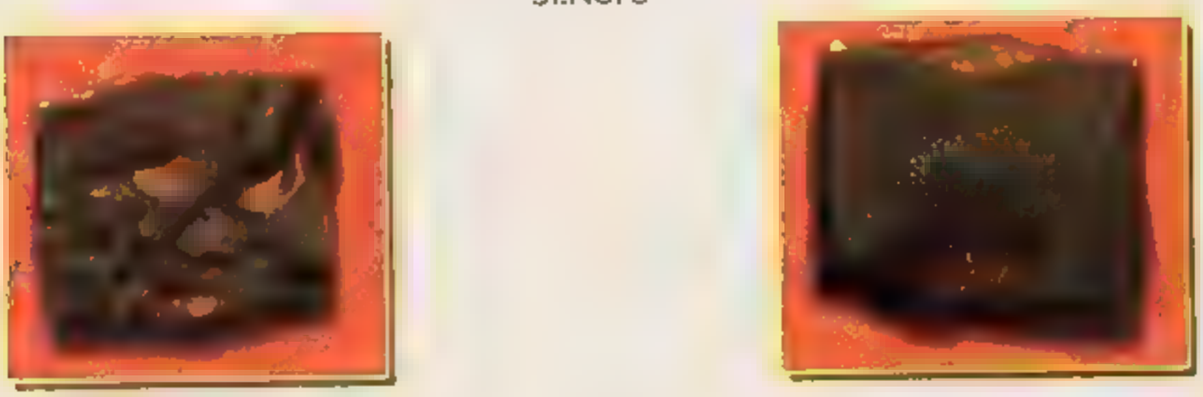
Punch Marked Coins

Sangam Pandya

Sl.No. 6

Sl.No. 7

Sl.No. 8



Sl. No. 5. Bent Bar Satamana Coin
Acc. No. 767/5;
Weight: 11.3398 grams; Length: 4.5 cms.;
Provenance: Purchased (from Dr. T. Krishna Agarwal, Rawalpindi,) through the Curator, Lucknow Museum 7.8.1942;
Period: Circa 600 BC;
Metal: Silver.

Obverse: A sun symbol at each end.

Reverse: Blank

Puranas or "Punch Marked" Coin

Ancient Indian coins are known as "*punch marked*" coins. The word *"Punch-marked"* has been used to distinguish it from "die-struck". This name is derived from the method of manufacture peculiar to these coins. The symbols and marks on these coins were not "die-struck" as in the case of the modern coin, but are struck on its face by many separate punches. The punches were made irregularly at various points on the surface of the coin.

Sanskrit writers such as *Manu* and *Panini*, and the *Buddhist Jataka* stories have made mention of these coins.

An interesting feature of these coins is that they bear neither their date nor any names of kings. We only find a number of symbols punched on the face of these coins.

The punch-marked coins were in circulation till a thousand years before the beginning of the Christian era. These coins are discussed in greater detail in the Manual on the Numismatics Gallery (Kannan, Dr. R., 2003)

The symbols found on these coins are religious, mythological or astronomical in character. Usually the obverse of these coins shows a large number of symbols like Sun, Bull, Horse, Cow, Jackal, Fish, Elephant, Tree, Tiger and *Chakra* (discus held by Lord *Vishnu*, one of the Hindu Trinity), *Stupa and dharma chakra* (Buddhist symbols) or *chakra* (Hindu symbol) and on the reverse, none or at the most one or two symbols. There were usually five marks on the obverse. They had extra marks of bankers and miniature of the official marks on the reverse. These were used to solve the problem of obliteration and

debased value as a result of obliteration. In *Asoka's* time, the mint itself placed one bold additional mark on the reverse in the centre to end all disputes (Gupta, P.L. et al., 1985, p.7).

A geometric figure or primitive *Swastika* symbol is seen on some coins.

The *Shadara chakra* is a special feature found on these coins. A full *Shadara chakra* has a circle with six arms. Its structure is a circle with a dot in the centre and an outside border. Six arms emanate from the circle-arrow heads (leaves) and *taurean* symbols are found on alternate arms. The *Taurean* symbol is a crescent on a circle (Hindu - *Vrishabha*). Durga Prasad refers to the *Narasimha Tapani Upanishad* in which the *Shadara Chakra* is described. This text states that six spokes drawn about a *nabhi* (like an umbilical knot) in the centre with termination as leaves or other symbols form the auspicious symbol of *Shadara Chakra*. This is like the *swastika* another ancient auspicious symbol, which has survived even today. The successor of this *chakra* of ancient India is the *Sudarsana Chakra* of Lord Vishnu (Prasad, Durga, 1934, p.29). The *Shadara chakra* is rarely seen in its full form (Kosambi, D.D., 1981, p.27). In the coins described here also, this is the case. The exact form has to be determined by comparison with similar coins. Kosambi has personally examined the hoard from which the coins described in this manual are taken in the 1950s. Chapter-9, ' The *Bodenayakkanur* hoard' of his book, 'Indian Numismatics' gives a more detailed account. They are 'square' type while the hoards from *Khandesh* have 'round' coins also. The coins have the sun, *Shadara chakra, stupa* like symbol, leaves with a stalk, a crescent -axe and a symbol on the reverse called a stylised fish now which Kosambi identifies as the stamp of the Mauryan mint on the reverse. He suggests that this hoard is from a peninsular king claiming descent from the Mauryas. He dates it to circa 2^{nd} - 4^{th} Century AD. The mark on the reverse is interpreted as a fish, the symbol of the Sangam Pandyas, since the hoard is from *Bodenayakkanur*, near Madurai. This interpretation seems reasonable, since the Mauryan Empire or its successors never stretched into Tamil country till the time of the Delhi Sultanate. It may be that the Madurai Pandya rulers used the Mauryan symbol either to claim glory or assert their legitimacy.

These punch-marked coins are referred to as *Puranas* in Hindu and Buddhist literature. They are also called as *Karshapana* coinage

of *Magadha* in the *Nanda - Mauryan* era. In South India they continued to be in use up to 300 AD. The word ' *Purana'* usually means Hindu mythological stories with a vague historical basis.

Sl. No. 6. Punch Marked Coin - *Sangam Pandya*
Acc. No. 749/1;
Weight: 1.39 grams; Dimension (Irregular rectangle): 1.3 x 1.2 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk, Madurai District, Tamilnadu;
Period: Circa 300 BC conventionally, but even goes up to 900 BC (Kannan, Dr., R., 2002, p.65);
Metal: Silver.

Obverse: Broken at the edge. Three leaves, a stalk, part of a *Shadara Chakra* and a geometric design, which appears to be a primitive *swastika.*

Reverse: Looks like a stylished fish. One view is that it is the *Mauryan* mintmark made to authenticate it; the fish type mark may be because it is in *Pandya* country .

Sl. No. 7. Punch Marked Coin - *Sangam Pandya*
Acc. No. 749/2;
Weight: 1.435 grams; Dimension (Irregular rectangle): 1.2 x 1.3 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk, Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Three leaves, sun, *trisul* (Trident, Weapon of *Siva);*

Reverse: Stylished fish - mint mark.

Sl. No. 8. Punch Marked Coin *Sangam Pandya*
Acc. No. 749/3;
Weight: 1.54 grams; Dimension (Irregular rectangle): 1.2 x 1.0 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk, Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Two leaves, *Shadara Chakra*, *Trisul*, *stupa* (a hemispherical dome- derived from the Sanskrit root '*stup'* to collect and means heap or mound usually containing relics of the Buddha);

Reverse: Stylished Fish - mintmark.

Sl. No. 9. Punch Marked Coin *Sangam Pandya*
Acc. No. 749/4;
Weight: 1.28 grams; Dimension (Square): 1.1 x 1.2 cms.;
Provenance: *Periyakulam,* Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Two leaves, a portion of *Shadara Chakra*, *Trisul* and Sun

Reverse: Stylised Fish - mint mark.

Sl. No. 10. Punch Marked Coin *Sangam Pandya*
Acc. No. 749/5;
Weight: 1.43 grams; Dimension (Irregular rectangle):
1.1 x 1.3 cms.;
Provenance: *Periyakulam,* Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Sun, *trisul* with an axe attached, two leaves, *stupa*, part of a *Shadara Chakra*.

Reverse: Stylised Fish - mint mark.

Sl. No. 11. Punch Marked Coin *Sangam Pandya*
Acc. No. 749/6;
Weight: 1.85 grams; Dimension (Square): 1.0 x 1.0 cms.;
Provenance: *Periyakulam,* Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: *Shadara Chakra*, *stupa*, five leaves, *trisul* with axe attached

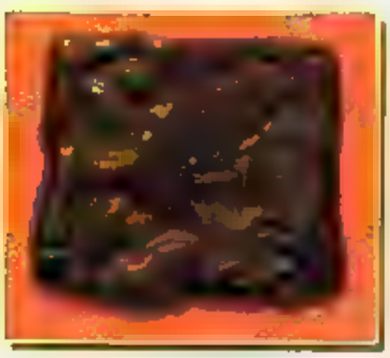
Reverse: Part of a stylized fish - mint mark.

Punch Marked Coins

Sangam Pandya

Obverse **Reverse**

Sl.No. 9



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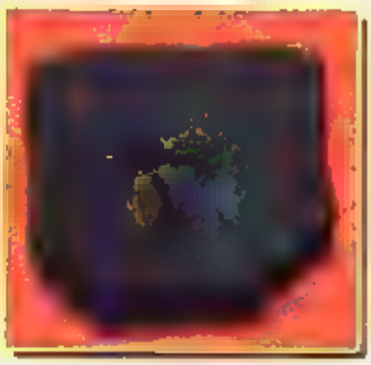

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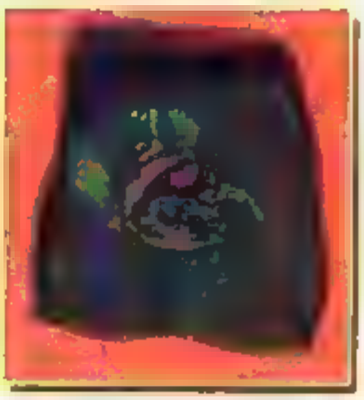
Sl.No. 12



Punch Marked Coins

Sangam Pandya

Obverse **Reverse**

Sl.No. 13

Sl.No. 14

Sl.No. 15

Sl No. 16

Sl. No. 12. Punch Marked Coin - *Sangam Pandya*
Acc. No. 749/7;
Weight: 1.47 grams; Dimension (Irregular square): 1.2 x 1.2 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk, Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Three leaves, *Trisul* and *stupa*, part of a *Shadara Chakra*;

Reverse: Part of a stylised fish - mint mark.

Sl. No. 13. Punch Marked Coin *Sangam Pandya*
Acc. No. 749/8;
Weight: 1.61 grams; Dimension (Irregular shape): 1.3 x 1.2 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk, Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Three leaves, portion of a *Shadara Chakra*, stupa and a primitive *swastika* (identified as a geometric shape by other writers except Durga Prasad as seen above).

Reverse: Part of a stylised fish - mint mark.

Sl. No. 14. Punch Marked Coin - *Sangam Pandya*
Acc. No. 749/9;
Weight: 1.55 grams; Dimension (Irregular shape): 1.2 x 1.3 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk, Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Four leaves, Sun, *Shadarachakra* - Taurean and arrow symbols, stupa, Trisul

Reverse: The Mauryan mint mark to authenticate it. This cannot be described as a stylised fish by any stretch of imagination.

Sl. No. 15. Punch Marked Coin - *Sangam Pandya*
Acc. No. 749/10;
Weight: 1.42 grams; Dimension (Rectangle): 1.0 x 1.2 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Four leaves, portion *Shadara Chakra*, *stupa* and a geometric shape that is a *swastika*;

Reverse: Stylished Fish.

Sl. No. 16. Punch Marked Coin *Sangam Pandya*
Acc. No. 749/11;
Weight: 1.655 grams; Dimension (Rectangle): 1.0 x 1.3 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Part of a *Shadara Chakra* - 3 arms are visible, *stupa*, and three leaves;

Reverse: Stylished Fish - mint mark.

Sl. No. 17. Punch Marked Coin - *Sangam Pandya*
Acc. No. 749/12;
Weight: 1.54 grams; Dimension (Rectangle): 1.0 x 1.2 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Portion of a *Shadara Chakra*, three leaves, *Stupa* and a *Trisul* with axe;

Reverse: Stylised Fish - mint mark.

Sl. No. 18. Punch Marked Coin - *Sangam Pandya*
Acc. No. 749/13;
Weight: 1.56 grams; Dimension (Rectangle): 1.0 x 1.5 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk, Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Five leaves, *Stupa*, *Trisul* with axe, portion of a *Shadara Chakra*;

Reverse: Stylished Fish - mint mark.

Sl. No. 19. Punch Marked Coin - *Sangam Pandya*
Acc. No. 749/14;
Weight: 1.225 grams; Dimension (Irregular Square): 1.3 x 1.3 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk, Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: *Stupa*, two leaves, Sun and a Geometric shape in the form of two plus signs indicating prosperity (a slight cut in the edge of the coins). This is an Indus Valley sign (Kannan, Dr., R., 2000, p. 46).

Reverse: Stylised fish - mint mark.

Sl. No. 20. Punch Marked Coin - *Sangam Pandya*
Acc. No. 749/15;
Weight: 1.20 grams; Dimension (Irregular rectangle): 1.0 x 1.2 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk, Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Three leaves, portion of a *Shadara Chakra*, *Stupa* and *Trisul*, portion of a geometric figure;

Reverse: Stylised Fish - mint mark.

Roman Coins

A large quantity of Roman Imperial Coins has been found in India, largely in present Tamilnadu. The references in the Tamil *Sangam* works to *Yavanas* bringing wine to the Tamil country indicates that the *Yavanas* were Greeks and Romans, as wine was one of the chief commodities exported from the Mediterranean world. Exchange of wine and gold took place. Iron and steel was exported from *Kodumanal* near Erode in Tamilnadu to Rome. Trade with Rome meant that Roman gold coins in large quantities came to Tamilnadu. The Tamils usually accepted only gold coins. Gold coins are called 'solidos' and 'aures', silver 'denarius' and copper 'asses' and 'folles'. There are also brass coins found near Thanjavur (Aravamuthan, T.G., 2002, p.16).

The Roman Coins are considered to be fine representatives of numismatic art in the ancient world. Roman coins usually portray royal figures on the obverse. The reverse displays Princesses and Queens, birds, animals, angels, public buildings, weapons and historical events.

Coins of the Roman Emperor Tiberius with the inscription '*Pontiff Maxim*' are popularly known as trade coins. These are undated issues, but scholars place them between 14 AD and 37 AD. They are said to have been specially issued by the Romans to trade with India. The coin in the collection of this museum, which is considered to be in the best condition, has the word '*Maxim*' slightly attenuated.

These types of coins issued by Augustus and continued by his adopted son Tiberius, are referred to as *GL Caesarus* and *Pontiff Maxim* type. There are a large number of imitations also. There are actual counterfeits, copies made in terracotta etc (bullae). Some have the obverse and reverse of two different periods, i.e. obverse of Antoninus Pius with reverse of another period say Hadrian. The cut marks on some coins could be authentication after testing the genuineness. Since they were full bodied coins (i.e. face value was determined by metal value – gold in most cases) they could not be demonetised by slashes as contended sometimes (Radhakrishnan, P.V., 1999, p.10 and Kannan. Dr. R, 2003, Coin No. 11).

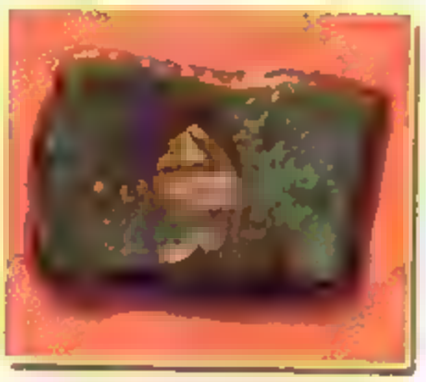
Punch Marked Coins

Sangam Pandya

Obverse **Reverse**

Sl.No. 17

Sl.No. 18



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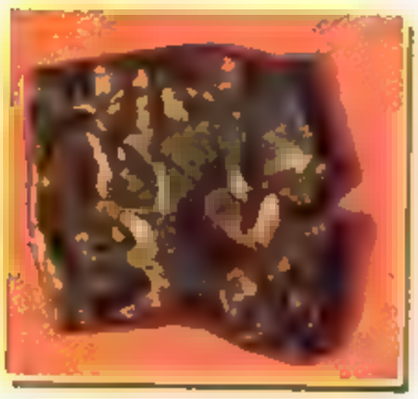
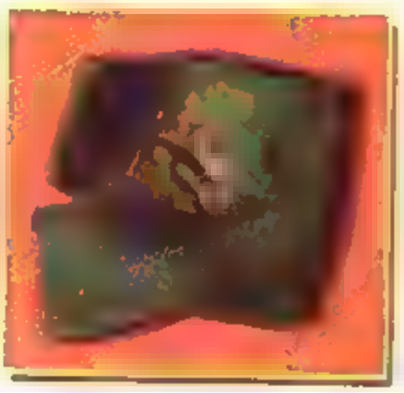
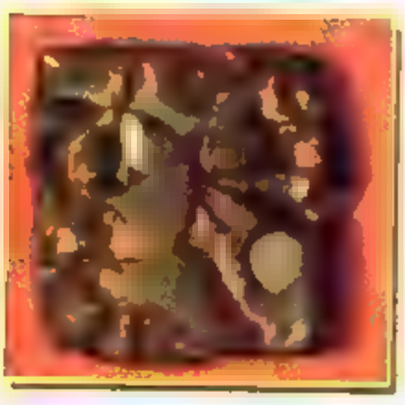




Sl No. 20

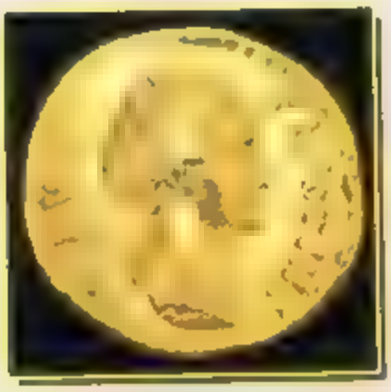


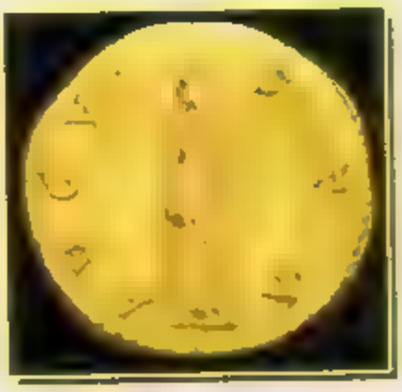
Roman Coins

Obverse **Reverse**

Sl.No. 21 Vespasian

Sl.No. 22 Faustina





Sl.No. 23 Commodus

Sl.No. 24 Domitian

Sl. No. 21. Roman - Vespasian
Acc. No. 822/4;
Weight: 7.225 grams; Diameter: 2.0 cms.;
Provenance: *Kadmat* Island, Amandivi Group, Lakshadweep (purchased from a private individual through the Collector of Canara in 1949);
Period: 69 - 79 AD;
Metal: Gold.

Obverse: Bust of *Vespasian.* Legend-*IMP VESPASIAN[illegible] T CAESAR.* (Imperator Vepasian, Caesar i.e. Emperor Vespasian, Caesar, the last title was assumed by Roman Emperors after Octavius, the nephew of Julius Caesar took this title and called himself Augustus Caesar. Till Hadrian, the Emperors gave themselves these two titles. After, Hadrian, the reigning Emperor was called Caesar Augustus and the heir apparent Caesar.

Reverse: Bull butting to the right. Legend – COS –IIII i.e. Consul for the 4th time. The Emperors were not so particular about prompt renewal of their judicial power as their executive power. The single bar instead of the two bars normally used and also four lines instead of 'IV' is common in ancient Rome. (Kannan.Dr.R., Chennai, 2003, Coin No.16)

Sl. No. 22. Roman - Faustina
Acc. No. 838;
Weight: 7.04 grams; Diameter: 2.00 cms.;
Provenance: *Bhimavaram*, West Godavari, Andhra Pradesh;
Period: 138 AD - 141 AD;
Metal: Gold.

Obverse: Bust of *FASTINA.* Legend-*DIVA FAV(U)STINA - Diva* means consecrated Empress.

Reverse: Goddess Venus standing facing left. Legend- *AUGUSTA* - the female form of Augustus. She is the wife of Antoninus Pius. (Kannan.Dr.R., 2003, Coin No.16)

Sl. No. 23. Roman - Commodus
Acc. No. 822;
Weight: 7.385 grams; Diameter: 2.0 cms;
Provenance: *Kadmat* Island, Amandivi Group, Lakshadweep (purchased from individual through the Collector of Canara in 1949);
Period: 176 AD - 192 AD;
Metal: Gold.

Obverse: Bust of *Commodus.* Legend – *DIVUS - M - ANTONINUS PIUS.* Divus means - Consecrated Emperor - M - Abrreviaton for Maxim i.e. Chief. *ANTONINUS PIUS* is the name.

Reverse: *RUGUS.* Legend-*CONSECRATIO - Rugus* usually means Funeral Pyre; Consecratio means deification of the Emperor i.e. deification of the Emperor by a fire rite in this context - (Kannan.Dr.R., 2003, Coin No.15)

Sl. No. 24. Roman - Domitian
Acc. No. 324/148;
Weight: 7.56 grams; Diameter: 1.8 cms.;
Provenance: *Karivalamvandanallur*, Sankarankoil Taluk, Tirunelveli District, Tamilnadu;
Period: 181 - 196 AD;
Metal: Gold.

Obverse: Bust of *Domitian.* The legend is from left to right - *Domitianus – Augustus.*

Reverse: Goddess Minerva standing facing left. Legend – *Germanicv(u)s COS XVII.*

Germanicus means Honour conferred for the victory over Germany. COS stands for Consul denoting exercise of judicial power by the Emperor. XVII denotes the 17th renewal usually year of the judicial power. TR.P. (*Tribunicia Potestas*) denotes the exercise of executive power, which was renewed without break. The same care was probably not taken with judicial power. (Radhakrishnan, P.V., 1999, p. 7), (Kannan.Dr.R.,2003, Coin No.15)

Sl. No. 25. Roman - Pendant
Stock Register Coin No.209;
Weight: 18.87 grams; Diameter: 5.4 cms.;
Provenance: Unknown;
Period: About 3rd Century AD;
Metal: Gold.

Obverse: The design on the obverse stands out in very high relief and represents a boldly modelled bust of a figure wearing a veil over the head. The features seem to be those of a matron, Roman or Greek. The veil is worn in the manner of fashionable ladies, who are represented on Greek and Roman coins till about the beginning of the 3rd Century AD.

Reverse: The devices on the reverse are in low relief. So it is difficult to identify the devices. The reverse has a damaged figure in outline not recognisable as also an inscription around the edge, which is undecipherable. (Kannan.Dr.R., 2003, Medal No.17)

Coins of *Guptas*

The Gupta era started about 320 AD, when *Chandragupta* I ascended the throne. The period of the Gupta dynasty lasted roughly between 300 AD and 550 AD.

The gold coins of the *Guptas* with their many types and varieties are the first examples of purely North Indian Art. For the first time, Indian coins have their legend (inscriptions) in pure Sanskrit in *Nagari* script.

The three famous kings of this dynasty are *Samudra Gupta* I, *Chandra Gupta* II and *Kumara Gupta*. The different types of coins represented events in the life of the ruler or simply stated the ruler's prowess. These types of coins are of the highest quality. They are on par with the finest of Greek, Roman and Renaissance Coinage of the West.

The *Gupta* coins are usually of Gold. On one side of these coins, we find the King standing and making oblations before an altar.

On the other side, we find the Goddess *Lakshmi* seated on a throne or on a lotus seat, or sometimes the figure of the queen herself.

Sl. No. 26. Samudra Gupta Coin
Stock Register Coin No.2;
Weight: 7.61 grams; Diameter: 2.1 cms.;
Provenance: Unknown;
Period: 326 - 375 AD;
Metal: Gold.

Obverse: The Coin shows on one side the king holding a standard and performing a sacrifice before an altar. Behind the altar is a *Garuda* on the standard. The legend in Sanskrit, *Nagari* script reads *"Samudra"*.

Reverse: The other side shows the Goddess Lakshmi seated on a throne, her feet resting on a lotus. The inscription reads, *"Parakrama" in Sanskrit in Nagari* script meaning 'powerful'. Goddess *Lakshmi* is holding a lotus in her left hand (Kannan.Dr.R., 2003, Coin No.18).

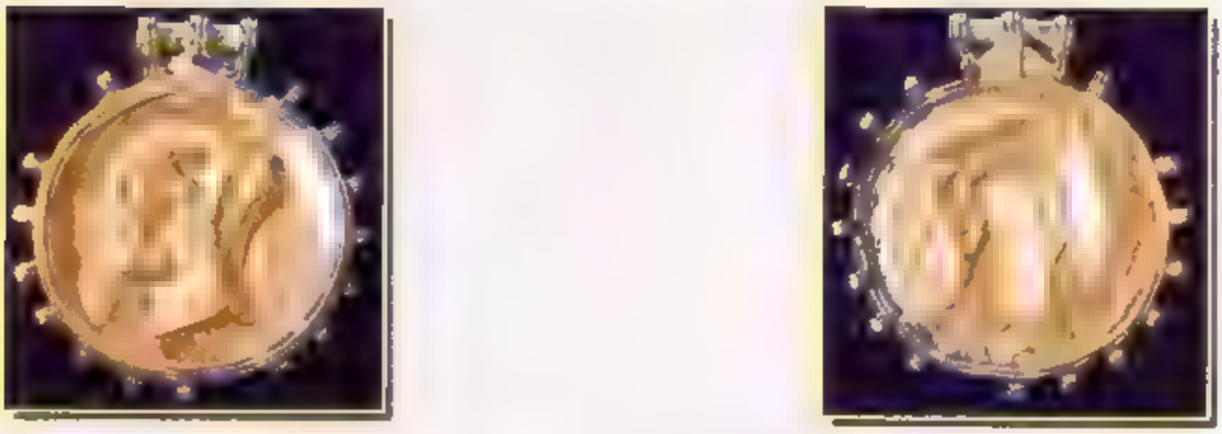
Sl. No. 27. Samudra Gupta Coin
Stock Register Coin No.3;
Weight: 7.17 grams; Diameter: 2.0 cms.;
Provenance: Unknown;
Period: 326 - 375 AD;
Metal: Gold.

Obverse: The Coin shows on one side the king holding a standard and performing a sacrifice before an altar. Behind the altar is a *Garuda* on the standard. The legend in Sanskrit, *Nagari* script reads *"Samudra"*.

Reverse: The other side shows the Goddess Lakshmi seated on a throne, her feet resting on a lotus. The inscription reads, *"Parakrama"* in Sanskrit in Nagari script meaning 'powerful'. The lower right side portion is blank. This coin is shown just to show the subtle changes in coins - how one differs from the other, in this case from the previous one.

Obverse **Reverse**

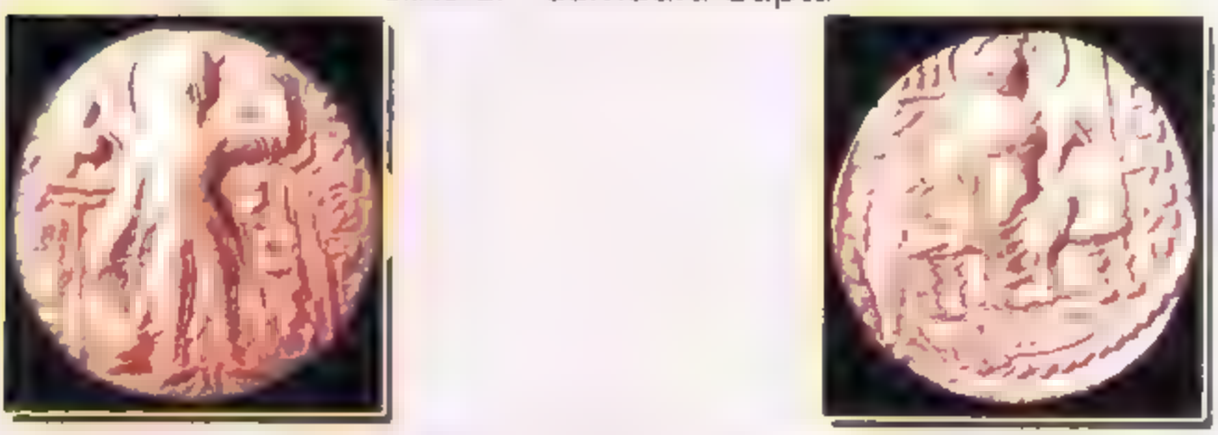
Sl.No. 25 Roman Pendant



Coins of Guptas

Sl.No. 26 Samudra Gupta

Sl.No 27 Samudra Gupta

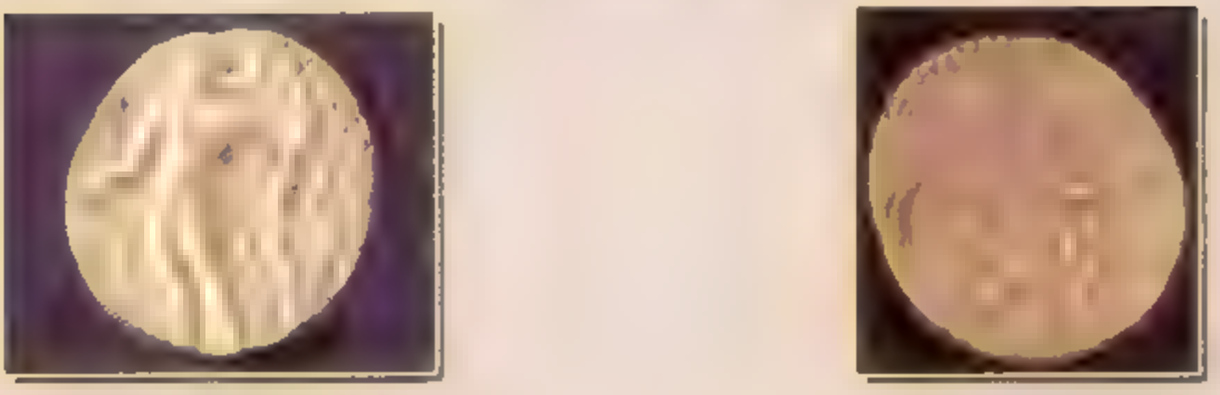


Sl.No. 28 Samudra Gupta

Coins of Guptas

Obverse **Reverse**

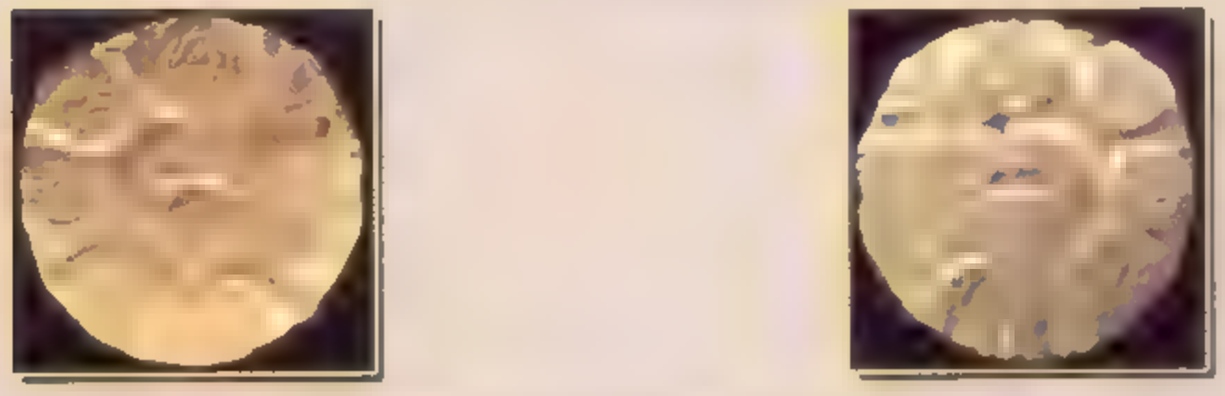
Sl.No. 29 Chandra Gupta II



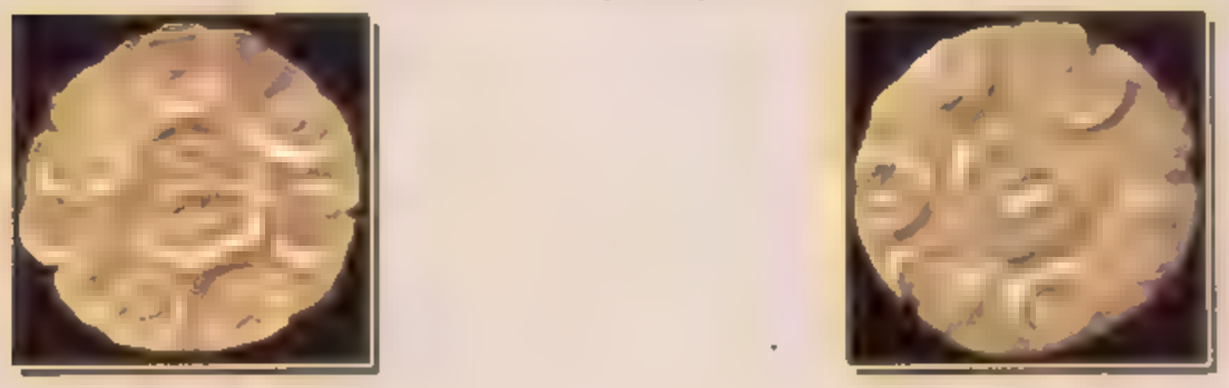
Sl.No. 30 Chandra Gupta II

Coins of Eastern Chalukyas

Sl.No. 31 Raja Raja Coin



Sl.No. 32 Raja Raja Coin



Sl. No. 28. Samudra Gupta Coin
Stock Register Coin No.6;
Weight: 8.26 grams; Diameter: 1.9 cms.;
Provenance: Unknown;
Period: 375 AD - 413 AD;
Metal: Gold.

This coin is similar to the previous two coins. This coin is shown just to show the subtle changes in coins - how one differs from the other, in this case from the previous coins.

Sl. No. 29. Chandra Gupta II - Gupta Coin
Stock Register Coin No. 8;
Weight: 8.19 grams; Diameter: 1.8 cms.;
Provenance: Unknown;
Period: 375 - 413 AD;
Metal: Gold.

Obverse: *Chandra Gupta* II, the legendary *Vikramaditya,* was a great patron of learning and fine arts. On one side of the coin the king is standing. He is grasping a bow in the left hand and holding an arrow in the right. There is a *Garuda* standard and the legend reads, "*Chandra*" in Nagari script. The inscription is not clear.

Reverse: The other side has Goddess Lakshmi seated on a lotus. The inscription on this side reads, "*Vikramah*". Goddess Lakshmi is holding a lotus in her left hand. Cornucopiae and noose are seen on the right of Lakshmi. The left hand of Lakshmi is in *Katyavilambita* pose. (Kannan.Dr.R., 2003, Coin No.19).

Sl. No. 30. Chandra Gupta II - Coin
Acc. No. 574/1;
Weight: 7.65 grams; Diameter: 1.8 cms.;
Provenance: Purchased through Director of State Archaeology, Gwalior;
Period: 375 - 413 AD;
Metal: Gold.

This coin is similar to the previous one except that the left hand of Lakshmi is lifted above in this coin.

Coins of the Eastern *Chalukyas*

In 624 AD, *Kubja Vishnuvardhana,* the brother of *Pulikesi* II established the Eastern Chalukyan dynasty. It continued till 1070 AD except for a short period of 27 years from 973 AD to 1000 AD.

The capital of the Eastern Chalukyan kingdom was *Vengi*. This dynasty was overthrown by the *Cholas*.

The Eastern Chalukyan coins have as their insignia, the boar, in the centre, around which, each letter of the king's name "*Sri Raja Raja Sa*" in Telugu / *Kanarese* script is punched separately. The other side is blank.

Sl. No. 31. Eastern Chalukya: Raja Raja Coin
Acc. No. 808/16;
Weight: 4.34 grams; Diameter: 3.4 cms.;
Provenance: *Dowlaishwaram*, East Godavari District, Andhra Pradesh;
Period: 1012 - 1062 AD;
Metal: Gold.

Obverse: The coin has seven punch marks. A boar is in the centre with a lamp on each side. A Goad, an Umbrella and two chamaras are also depicted. Around the edge are six punch marks the Telugu - Kanada letters, *Sri Ra Ja ra ja sa* in each punch.

Reverse: Blank

Sl. No. 32. Eastern Chalukya King: Raja Raja Coin
Acc. No. 808/36;
Weight: 4.36 grams; Diameter: 3.5 cms.;
Provenance: *Dowlaishwaram*, East Godavari District, Andhra Pradesh;
Period: 1012 - 1062 AD;
Metal: Gold.

Obverse, Reverse: Similar to the above-mentioned coin Acc. No. 808/16 except small cracks, which are obvious. This coin is included for better clarity. Besides two coins are needed for holography to shoot obverse and reverse in a single snap.

Coins of the Imperial *Cholas*

Between the ninth and thirteenth centuries of the Christian era, the *Chola* Kings, held sway over the whole of the South India. During this period they conquered territories up to the Deccan and subdued even Ceylon. Cambodia, Vietnam, Burma, Thailand (Siam), Laos and the Far East Islands like Bali, came under their spell. *Pazhayarai* near Kumbakonam was their principal administrative capital.

The important and famous emperors of this dynasty are *Raja Raja* I - the Great, his son *Rajendra* I and *Rajendra Kulothunga*.

The *Chola* coins are usually of copper, although silver and gold coins were also issued by the *Chola* Kings.

Generally his coins have the legend in Sanskrit "Sri Rajendra" and the emblems, tiger and fish on both sides.

Rajendra Chola, the son of *Raja Raja*, is also known as Gangaikonda Chola for his trip of conquest right up to the Ganges. On either side of this coin is found a seated tiger along with a lamp-stand, a fish and a bow. Below the lamp-stand, is a two line Sanskrit legend Gangai *(ko) da Chola*. The other side of this coin is similar to the first side. (Kannan.Dr.R., 2003, Coin No.25)

Sl. No. 33. Rajendra Chola Coin
Acc. No. 924/1;
Weight: 4.41 grams; Diameter: 1.9 cms.;
Provenance: Unknown (Bought from someone in Madras-17);
Period: 1014-1044 AD;
Metal: Inferior Gold

Obverse: Bow, tiger, two fish and *Gangai Konda Chola* in Sanskrit, *Nagari* script.

Reverse: Same as obverse.

Coins of Kulothunga-I (1070-1122 AD)

Rajendra Kulothunga I was the last of the great *Cholas*. The gold coins of *Kulothunga* commemorate his conquest of Malaysia, Singapore and Burma (Myanmar).

The commemorative coins bear tiger, fish and bow in the centre. On the margin of the coins are found the legends "*Kataikonda* Chola" or '*Malainadu Konda Chola*' each letter of which is punched separately. They are in Tamil script.

Sl. No. 34. Kulothunga - *Katai konda* Chola Coin
Àcc. No. 808/66;
Weight: 4.34 grams; Diameter: 3.2 cms.;
Provenance: *Dowlaishwaram*, East Godavari District, Andhra Pradesh;
Period: 1070 - 1122 AD;
Metal: Gold.

Obverse: Two fish, a tiger, a bow and two lamp stands in the centre. The legend near the edge in punches reads *katai konda chola*

Reverse: Blank

Sl. No. 35. Kulothunga - *Katai konda* Chola Coin
Acc. No. 808/67;
Weight: 4.233 grams; Diameter: 3.3 cms.;
Provenance: *Dowlaishwaram*, East Godavari District, Andhra Pradesh;
Period: 1070 - 1122 AD;
Metal: Gold

Obverse, Reverse: Similar to the above-mentioned coin Acc. No. 808/66. This coin is included since two coins are needed for holography to shoot obverse and reverse in a single snap.

Sl. No. 36. Kulothunga - *Malainadu* Konda Chola
Acc. No. 808/103;
Weight: 4.346 grams; Diameter: 3.1 cms.;
Provenance: *Dowlaishwaram*, East Godavari District, Andhra Pradesh;
Period: 1070 - 1122 AD;
Metal: Gold.

Obverse: Two fish, a tiger, a bow and two lamp stands in the centre. The legend near the edge in punches reads *Malai nadu konda chola*

Reverse: Blank

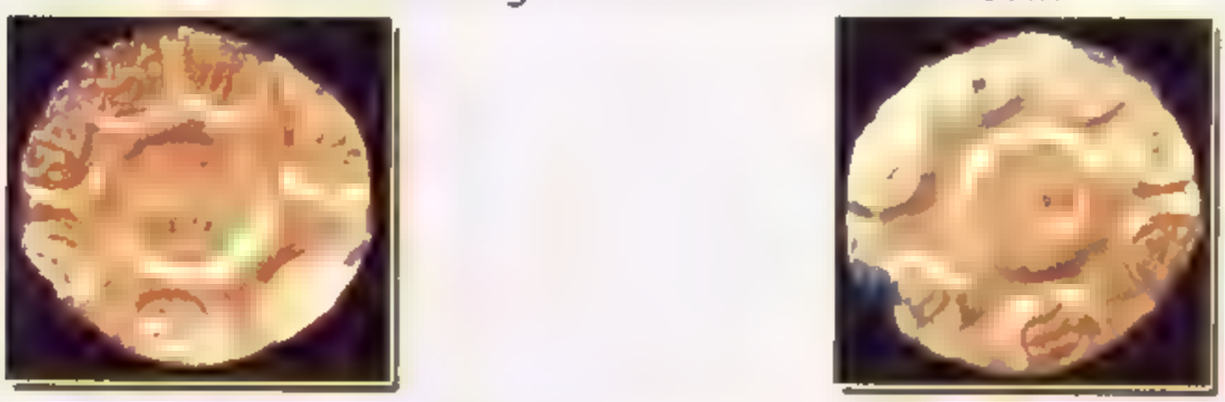
Coins of Imperial Cholas

Obverse **Reverse**

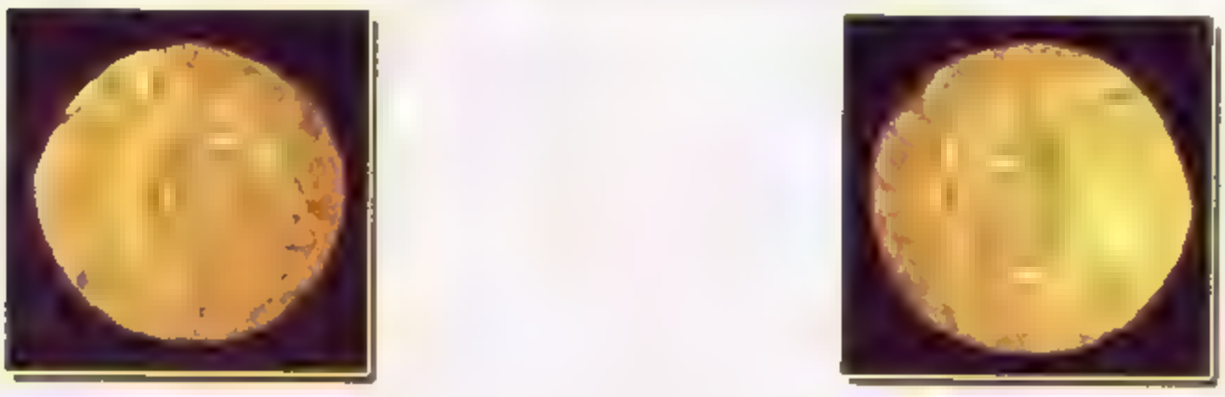
Sl.No. 33 Rajendra Chola Coin

Sl No 34. Kulothunga - Katai konda Chola Coin

Sl.No 35. Kulothunga - Katai konda Chola Coin



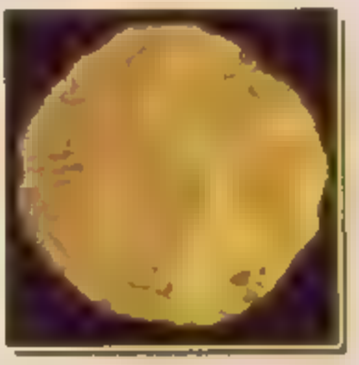
S. No 36 Kulothunga - Malainadu Konda Chola Coin



Coins of Imperial Cholas

Obverse **Reverse**

Sl No 37 Kulothunga - Malainadu Konda Chola Coin

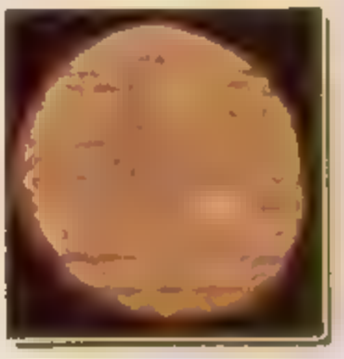


Coins of Kongu Cheras

Sl.No. 38 Kongu Chera Coin

Coins of vijayanagar Empire

Sl No. 39 Krishnadevaraya Coin



Sl.No. 40 Achyutaraya Coin

Sl. No. 37. Kulothunga - *Malainadu Konda Chola*
Acc. No. 808/96;
Weight: 4.371 grams; Diameter: 3.1 cms.;
Provenance: *Dowlaishwaram*, East Godavari District, Andhra Pradesh;
Period: 1070 - 1122 AD;
Metal: Gold.

Obverse, Reverse: Similar to the above-mentioned coin Acc. No. 808/103. This coin is included since two coins are needed for holography to shoot obverse and reverse in a single snap.

Coins of *Kongu Cheras* (8^{th} - 13^{th} Century AD)

The *Cholas* ruled as imperial overlords in the *Kongu* region (Coimbatore and Salem region) in the 10^{th} and 11^{th} Centuries AD with the *Cheras* as feudatories. Their descendants were called as *Kongu Cheras* and ruled the north west of the *Kongu* region. They issued coins in gold, silver and copper. Their coins bear the elephant device on the obverse and a floral design on the reverse.

Sl. No. 38. Kongu Chera Coin
Acc. No. 1027/5;
Weight: 3.81 grams; Diameter: 1.4 cms.;
Provenance: *Nagachi*, Ramanathapuram District, Tamilnadu;
Period: 8^{th} - 13^{th} Century AD;
Metal: Gold.

Obverse: Ornamented Elephant

Reverse: Floral design. (Kannan.Dr.R., 2003, Coin No.23)

Coins of the *Vijaynagar* Empire (1336-1565 AD)

In the fourteenth century AD, the last great Hindu Kingdom of *Vijaynagar* was born. *Harihara* I and his brother *Bukka* in 1336 AD established this Hindu dynasty.

There were four main dynasties of the *Vijaynagar* Kings. The *Sangama* dynasty was the first one, under which the empire was started. The second, *Saluva* dynasty was merely a transitory dynasty for two decades. The third was the *Tuluva* dynasty, under which Vijaynagar empire reached its zenith. The last was the *Aravidu* dynasty. The empire collapsed after the great battle of *Talaikottai* in 1565 AD. Its chieftains retained supremacy in their respective areas. It came to

a close finally in the 17th century AD, when all the Nayaks as the feudatories were known also declined.

There was all-round improvement in coinage in the *Vijaynagar* period. Coins were minted in gold, silver and copper. One of the remarkable contributions of the *Vijaynagar* Empire greatly improved in the currency system in South India. The matrix method i.e. using die cast was adopted instead of the punch method. A uniform weight standard for the *pagoda* was introduced, the shape and metallic values of the different coins were fixed and the coinage in general was sub-divided into several denominations. The coins were mostly "*Varahas*" or *Pagodas*. These *Pagodas* lasted till 1835 AD in different forms in South India.

A number of devices are found on *Vijaynagar* gold and copper coins. The most common of these are the bull (*Vrishabha*) the elephant, various Hindu deities (*Siva* and *Parvati*, *Krishna*, *Vishnu*, *Venkateswara* and *Hanuman*) and a double-headed eagle (*Gandhabherunda*) holding an elephant in its beak and claw. The *puranic* story for this is dealt with in the Manual on the Numismatic Gallery in the Government Museum, Chennai, (Kannan.Dr.R., 2003, Coin No. 31)

The early Kings of the Vijaynagar dynasty, *Harihara I* and *Bukka* used *Kanarese* script for the legends on their coins. *Devanagari* was substituted for *Kanarese* in coins during the reign of *Harihara* II and the kings who reigned after him.

Sl. No. 39. Krishnadevaraya Coin
Acc. No. 694/7;
Weight: 3.37 grams; Diameter: 1.2 cms.;
Provenance: *Savaragundam*, Patapatinam Taluk, Visakhapatnam District, Andhra Pradesh;
Period: 1509 AD - 1530 AD;
Metal: Gold.

Obverse: This gold *varahan* has on one side the figure of Vishnu seated

Reverse: A three-line legend in Sanskrit in Nagari script, *Sri Pratapa Krishna Raya* is seen. (Kannan.Dr.R., 2003, Coin No.31)

Sl. No. 40. Achyutaraya Coin
Acc. No. 611/1;
Weight: 1.69 grams; Diameter: 1.0 cms.;
Provenance: *Maduranthakam*, erstwhile Chengalpattu District, Tamilnadu;
Period: 1530-1542 AD;
Metal: Gold.

Obverse: *Gandabherunda,* (double headed eagle).

Reverse: Legend in Sanskrit "*Achyuta Raya*". (Kannan.Dr.R., 2003, Coin No.38).

Coins of the *Moghuls* (1526 - 1707 AD)

The Great *Moghuls* issued a lot of coins over a period of two centuries through different mints in several parts of India. These coins are miniature works of art designed by outstanding artists. The beauty of workmanship available during the *Moghul* period (16^{th} to 17^{th} Century AD) is attested by these coins.

Akbar used his coins to propagate his "Divine faith". He started issuing coins in copper and silver.

The *Moghul* copper coins were based on *Sher Sha's* "*dam*" which weighed 320 to 330 grains. The silver rupee, which was based on the *Sher Sha* currency, was the most famous *Moghul* coin. The rupee maintained its standard weight of 178 grains with little variation. Coins with denominations of half, quarter, one-eighth and one-sixteenth of a rupee were also minted.

Akbar minted both round and square coins. The coins with names of the Persian Solar months were called *Illahi* coins that were minted in March 1579 AD.

The standard gold coin of the *Moghuls* was the '*Mohur*" of about 11 grams. Half and quarter *Mohurs* were also occasionally issued. The legends on the *Mughal* coins were in Persian usually.

Zodiacal Coins

Jehangir (1605-1627 AD) struck a series of Zodiac *Mohurs*. *Jehangir* took a personal interest in his coinage and ordered the production of the coins with signs of the zodiac in his 13^{th} regnal year (1618). Previous to this, the usual convention was that on one face of

the metal, the mint stamped its name and on the reverse the name of the place and the month and the year of the reign. But the zodiacal issues show pictorial representations of the signs of the zodiac instead of the month. *Jehangir's* zodiacal coins are unique in *Moghul* coinage.

Sl. No. 41. Jehangir Coin
Stock Register Coin No.1;
Weight: 10.81 grams; Diameter: 2.0 cms.;
Provenance: Unknown;
Period: 1605 AD -1627AD;
Metal: Gold.

Obverse: This is a coin of *Jehangir* depicts at sign of the zodiac. The representation of the signs of the zodiac is a new idea. On this coin the sign of the zodiac represented is that of *Vrishabha* (Bull, Taurus).

Reverse: The other side has a Persian couplet, which translated into English reads, "the face of gold received ornaments at Agra from Jehangir Shah, Shah Akbar's son" (Kannan.Dr.R., 2003, Coin No.31)

Sl. No. 42. Jehangir Coin
Stock Register Coin No. 2;
Weight: 10.86 grams; Diameter: 2.0 cms.;
Provenance: Unknown;
Period: 1605 AD - 1627 AD;
Metal: Gold.

Obverse: Front part of a goat and tail of a fish. This is a representation of Aries, the first sign of the Zodiac depicted with artistic licence

Reverse: Jehangir Shah, the son of Akbar Shah - *Rupaiya* - minted at Agra - 1031 A.H. (Kannan. Dr. R., Coin No.36).

Coins of *Mysore Sultans* (1772 - 1799 AD)

Though the Mysore *Sultans* ruled for about three decades only, they produced a variety of coins. *Hyder Ali* struck copper coins with elephant figures at *Srirangapatna* in the last two years of his reign. They form the model for the extensive series of copper coins issued by his son *Tipu Sultan.*

Though an orthodox Muslim, *Hyder* minted gold *pagoda* coins, with the figure of *Siva* and *Parvati* on one side. On the other side of the coin is inscribed the first letter of *Hyder's* name in Persian. *Tipu Sultan,* the son of *Hyder Ali* continued his father's *Pagodas* and

Fanams. *Tipu* minted gold *Mohurs*, silver rupee and copper cash (a type of coin, *kasu* is the name given to money even today) from different mints. His coins are named after either a *Caliph* or a Saint. The Persian inscriptions in *Tipu's* gold and silver coins are religious in character. The elephant devices of the *Wodeyar* kings were also adopted by *Tipu* in his copper coins.

Sl. No. 43. Haider Ali Coin
Acc. No. 799/24;
Weight: 3.42 grams; Diameter: 1.2 cms.;
Provenance: *Sidhout*, Cuddapah District, Andhra Pradesh;
Period: 1772 AD - 1782 AD;
Metal: Gold.

Obverse: In this coin, *Haider Ali* continues to inscribe on one-side Hindu deities, the figures of *Siva* and Parvati. *Siva* holds the trident and deer in his upper hands.

Reverse: On the reverse side of the coin is inscribed the first letter of Hyder's name in Persian. (Kannan.Dr.R., 2003, Coin No.37)

Coins of *Mysore Wodeyars*

The *Wodeyar* dynasty ruled Mysore from 1578 AD till 1947 AD. A short break was caused by the rule of the Mysore Sultans. Before *Hyder Ali*, *Kantheerava Narasa Raja Wodeyar* was the King of Mysore from 1638 till 1659 AD. He issued very small gold *fanam* (equivalent of the rupee) bearing his name in *Kanarese* on one side and on the other side with the figure of *Narasimha avatar* of *Vishnu*. These *fanams* are small in size.

The *Wodeyar* dynasty was restored after 1799 AD. *Krishna Raja Wodeyar*, a child of five was made the king. The gold *Varahans* of *Krishna Raja Wodeyar* bear his name in *Sanskrit* in *Devanagari* script on one side and the figure of *Uma Maheswara* on the other. He minted silver *fanams*, double *fanams* and single *fanams*. The elephant was replaced on the copper coins by the lion.

Sl. No. 44. Krishna Raja Wodeyar Coin
Acc. No. 504/4;
Weight: 3.43 grams; Diameter: 1.1 cms.;
Provenance: *Bellary*, Karnataka;
Period: 1799 - 1868 AD;
Metal: Gold.

Obverse: After the death of Tipu at the battle of *Srirangapatnam* in 1799 AD, the English restored Mysore to its old Hindu Kings, the *Wodeyars*. A boy, *Krishnaraja*, was installed on the throne. This gold *varahan* of *Krishnaraja* has on the obverse side, figures of *Siva* and *Parvati*.

Reverse: The reverse side has a three-line Sanskrit legend in *Devanagari* script, *Sri* Krishna Raja. (Kannan.Dr.R., 2003, Coin No.[illegible])

Venetian Coins

From a very early period South Indian rulers had commercial interaction with the west. This is quite evident from the discovery of Roman, Arab, Venetian and other coins of Europe in South India.

Venetian coins came into India from the fifteenth century AD and continued to come till the closing period of the eighteenth century AD, when the Venetian Republic fell to *Napoleon*. Venetian *sequins* did not serve as internal currency but were valued on the basis of their metal value at various ports. Venetian coins occur in considerable quantity in South India and were used for jewellery.

Venetian coins were made of gold The designs on the obverse and reverse of the coins are the same. The legends are also constant. Variation takes place on the obverse depending on the names of the *Doge* (Duke). This varies with the Duke in whose time the coins were issued.

Coins of Moghuls

Obverse **Reverse**

Sl.No. 41 Jehangir Coin

Sl.No. 42 Jehangir Coin

Coins of Mysore Sultans

Sl.No. 43 Haider Ali Coin

Coins of Mysore Wodeyar

Sl.No. 44 Krishna Raja Wodeyar Coin

Venetian Coins

Obverse **Reverse**

Sl No 45 Venetian Doge: Paola Renier Coin

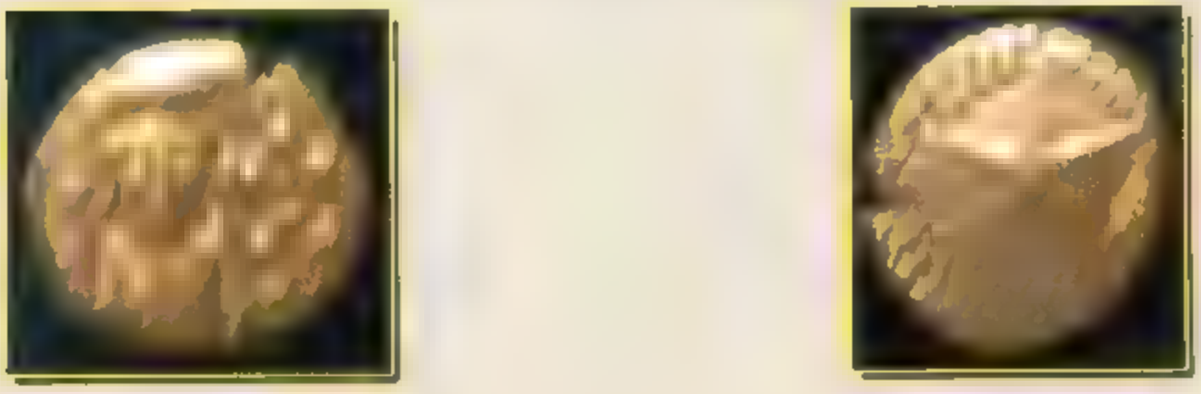
Sl No 46 Venetian Doge: Paola Renier Coin

Ramatanka

Sl.No. 47 Ramatanka

Indo-British Coins

Sl.No. 48 Old Star Pagoda



Sl. No. 45. Venetian Doge: Paola Renier Coin
Acc. No. 13;
Weight: 3.50 grams; Diameter: 2.1 cms.;
Provenance: *Malabar*, Kerala;
Period: 1779 - 1789 AD;
Metal: Gold.

Obverse: St. Mark handing over the flag to the Doge. The legend S M V E NE T (St. Mark of Venice) and PAUL RAINER (the name of the Doge). DUX standing at the top in the middle (Dux - leader). The different spellings are as per T.G.Aravamuthan (1999).

Reverse: The Standing Savior, with nimbus and surrounded by stars is enclosed by an oval of dots. Legend round the rim. SIT. T. XPE. DAT. Q. TV REGIS. ISTE. DVCA (*Sit tibi, Christe, datus, quem tu Regis, iste, ducatus, "Let this duchy which thou rulest be dedicated to thee, O Christ!') (Aravamuthan, T.G., 1999, p.52).*

Sl. No. 46. Venetian Doge: Paola Renier Coin
Acc. No. 14;
Weight: 3.40 grams; Diameter: 2.1 cms.;
Provenance: *Malabar*, Kerala;
Period: 1779-1789 AD;
Metal: Gold.

Obverse: St. Mark handing over the flag to the Doge. The legend S. M .V E NE T (St. Mark of Venice) and PAUL RAINER (the name of the Doge). DUX meaning Duke or Leader standing at the top in the middle.

Reverse: The Standing Saviour with nimbus and surrounded by stars is enclosed by an oval of dots Legend round the rim SIT. T. XPE. DAT. Q. TV REGIS. ISTE. DVCA (*Sit tibi, Christe, datus, quem tu Regis, iste, ducatus, "Let this duchy which thou rulest be dedicated to thee, O Christ!')(Aravamuthan, T.G., 1999, p.52). These two are similar except a hole in the coin Accession No.13.*

"Ramatanka" – Temple Coin or Token Coin

Ramatankas are religious tokens. They were first minted in gold. They date to the 16^{th} -17^{th} centuries AD in Southern India. They were not intended as money, but meant to be used in *puja* ceremonies.

The popular type of *Ramatanka* represents *Rama* and *Lakshmana* with a legend *SM Rama* or *Ramajeyam* on the obverse and the scene of *Rama's* coronation on the reverse.

The same types of *Ramatanka* with modification on the obverse have been issued on behalf of the *Puri Jagannatha* Temple in Orissa. There are also coins of the same type, which have the representation of other deities (*Kali*, *Mahavira*, *Buddha* etc). Modern coins of this type are usually made of base silver, German silver or brass.

Sl. No. 47. Ramatanka
Stock Register Coin No. 3;
Weight: 43.85 grams; Diameter: 4.8 cms.;
Provenance: Unknown;
Period: About 19th Century AD;
Metal: Gold.

Obverse: Coronation scene of Rama. Rama and Sita are seated on the throne. Hanuman and other attendants are shown below the throne. They are worshipping *Rama* and *Sita*.

Reverse: Star and floral designs

Indo-British Coins

The English East India Company minted coins in gold, silver and copper for use in their settlements. Around 1661 AD, they issued gold *Pagodas* of different types from the Madras mint. They are the Single *Swamy Pagoda*, the *Old Star Pagoda*, the Three *Swamy Pagodas*, the *Mohur* in gold and the star *Pagoda* in silver. The Silver Star *Pagoda* has a temple *gopuram* (tower) on one side. The other side has the figure of *Vishnu*.

In 1835 AD, a uniform design was introduced for the rupee in India. On the obverse side of the rupee was the king's name and on the reverse, the title "East India Company". This type was continued till 1862 AD.

Later on a new law provided that the rupee was to bear on the obverse, the figure and name of *Queen Victoria*, and on the reverse, the denomination of the coin with the word 'India' inscribed in English. A further discussion on this topic is available in the Manual on the Numismatic Gallery in the Government Museum Chennai by Dr. R. Kannan (2003).

Sl. No. 48. Old Star Pagoda
Acc. No. 836/2;
Weight: 3.4 grams; Diameter: 1.1 cms.;
Provenance: Zamin *Ariyalur*, Udayarpalayam Taluk, Trichy District, Tamilnadu;
Period: 17th - 18th Centuries AD;
Metal: Gold.

Obverse: This *Pagoda* is called the Old star Pagoda, as it has on one side the figure of Vishnu with Stars

Reverse: Star (Kannan. Dr. R., 2003, Coin No.65)

Sl. No. 49. Single Swami Pagoda
Acc. No. 742/13;
Weight: 3.41 grams; Diameter: 1.0 cms.;
Provenance: *Tiruchendur*, Erstwhile Tirunelveli District, Tamilnadu;
Period: 17th - 18th Centuries AD;
Metal: Gold.

Obverse: Lord Vishnu with usual emblems

Reverse: Blank with bas relief rounds.

Sl. No. 50. Three Swamy pagoda
Acc. No. 768/1;
Weight: 3.39 grams; Diameter: 1.2 cms.;
Provenance: *Ramachanderapur*, East Godavari, Andrapradesh;
Period: 17th - 18th Centuries AD;
Metal: Gold;

This Pagoda is called the Three - Swamy Pagoda, as it has on one side the figures of three deities. The East India Company issued these Pagodas from its Madras Mint.

Obverse: The figures of Lord Venkateswara and his two consorts as seen at the Tirupati Temple.

Reverse: Full of bas-relief rounds, which is also found in Roman jewellery. (Kannan. Dr. R. Manual on Holographic Gallery in the Government Museum, Chennai, 2003, Coin No.64)

Indo British Silver Coins

Sl. No. 51. Half Star Pagoda
Acc. No. 1301/1;
Weight: 20.79 grams; Diameter: 3.7 cms.;
Provenance: *Periyakattupalayam*, Cuddalore Taluk,
Erstwhile South Arcot District, Tamilnadu;
Period: 18th to early 19th Century AD;
Metal: Silver;
Denomination: Half pagoda.

Obverse: The figure of Vishnu surrounded by dots and stars. The denomination of the coin "Half Pagoda" is inscribed in both Tamil and Telugu scripts

Reverse: Temple gopuram surrounded by 18 stars. The denomination "Half pagoda" is inscribed both in English and Persian scripts.

Sl. No. 52. Quarter Star Pagoda
Acc. No. 1301/2;
Weight: 10.42 grams; Diameter: 2.6 cms.;
Provenance: *Perianackenpatti*, Cuddalore Taluk,
Erstwhile South Arcot District, Tamilnadu;
Period: 18th to early 19th Century AD;
Metal: Silver;
Denomination: 1/4 pagoda.

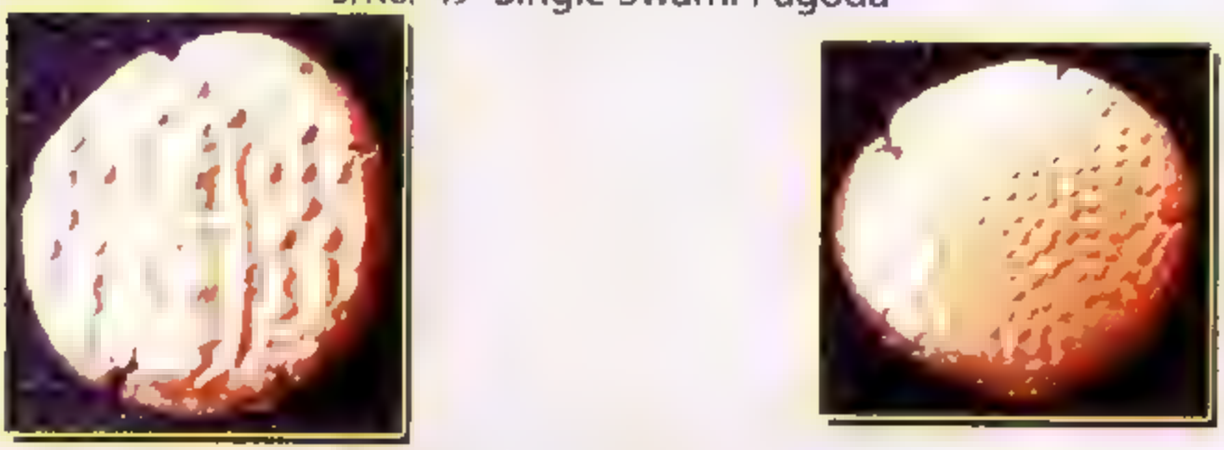
Obverse: Vishnu surrounded by dots and stars. This is minted by Madras mint. The denomination of the coin 'Quarter pagoda' is inscribed in both Tamil and Telugu scripts. The figure of Vishnu is a continuation from the Gingee Nayaks, who held sway over Chennai city (hence Chennai from Chennappa) region. This was to show that the East India Company was tolerant in religious matters as compared to the Nawabs of Arcot. This was to secure the loyalty of the Hindus in the region.

Reverse: Temple *gopuram* surrounded by 18 stars. The denomination "Quarter pagoda" is inscribed both in English and Persian scripts.

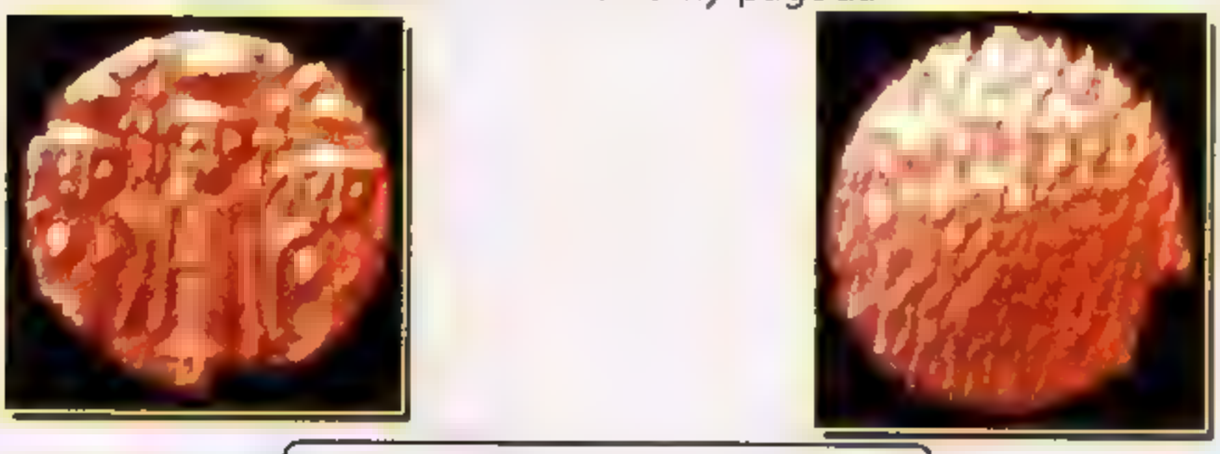
Indo-British Gold Coins

Obverse **Reverse**

Sl No. 49 Single Swami Pagoda

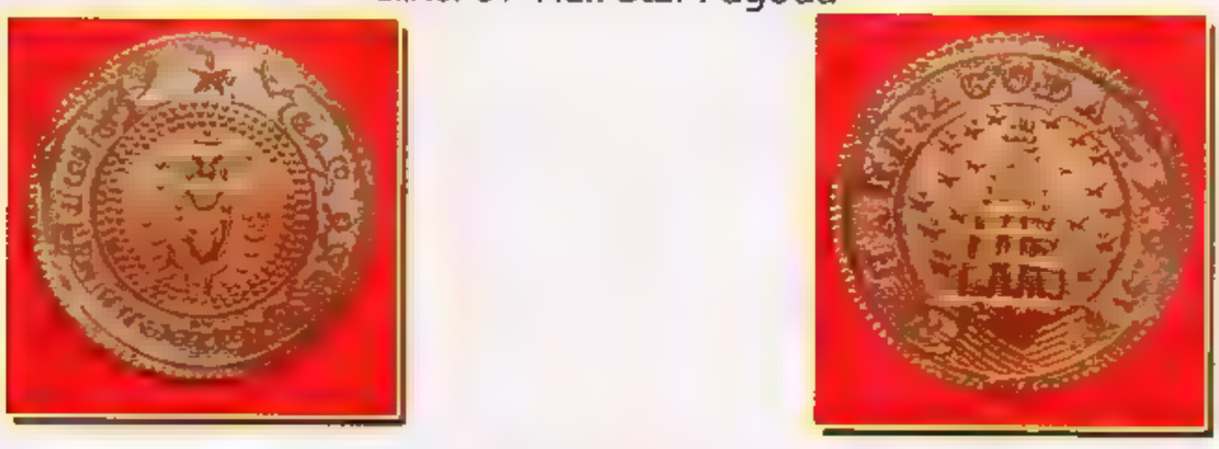


Sl No. 50 Three Swamy pagoda

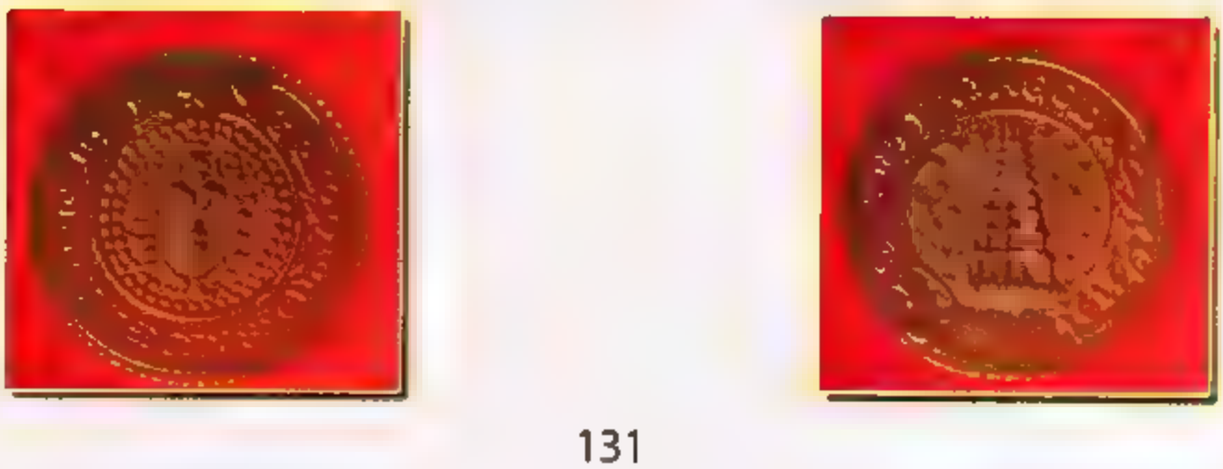


Indo-British Silver Coins

Sl.No. 51 Half Star Pagoda



Sl.No. 52 Quarter Star Pagoda



Indo-British Silver Coins

Obverse **Reverse**

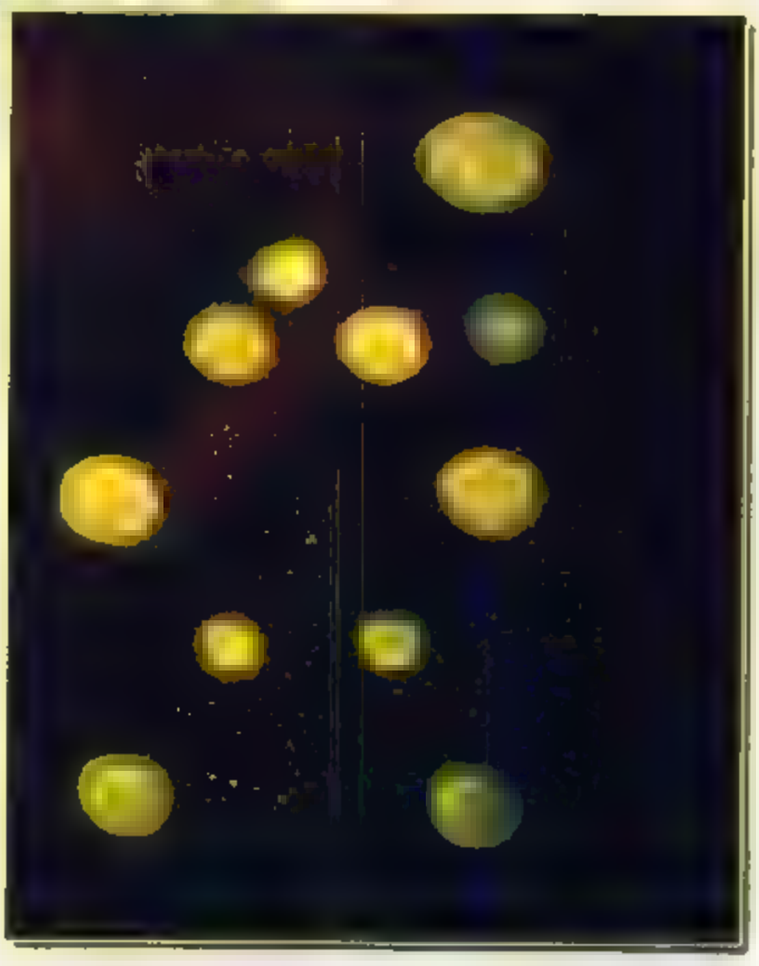
Sl.No. 53 William IIII Coin

Sl.No. 54 Victoria Coin

Sl.No. 55 Victoria Coin

Holograms - Coins

Puranas or Punch Marked Coins and Satamana Coins



Roman and Gupta Gold Coins

Holograms - Bronzes

Ayyanar

Mahishasuramardini

Sakti Ganapati

Sl. No. 53. William IIII Coin (normally written as IV)
Acc. No. 1402;
Weight: 11.54 grams; Diameter: 3.1 cms.;
Provenance: *Krishnagiri*, Krishnagiri Taluk,
Dharmapuri District, Tamilnadu;
Period: 1835 AD;
Metal: Silver;
Denomination: One Rupee.

Obverse: Head of William IIII

Inscription: 'William IIII, King' 1835 AD

Reverse: Floral design and the denomination 'One Rupee' in the centre are surrounded by the words East India Company and year 1835

Sl. No. 54. Victoria Coin
Acc. No. 1384;
Weight: 11.60 grams; Diameter: 3.2 cms.;
Provenance: *Aariyapalayam* Village, Attur Taluk,
Salem District, Tamilnadu;
Period: 1840 AD;
Metal: Silver;
Denomination: One Rupee.

Obverse: Head of Victoria.

Inscription: "Victoria Queen".

Reverse: The denomination 'One Rupee' and the floral design in the centre are surrounded by the script 'East India Company' and year 1840.

Sl. No. 55. Victoria Coin
Acc. No. 1440;
Weight: 2.87 grams; Diameter: 2.0 cms.;
Provenance: *Nagalampalli*, Villupuram Taluk,
Villupuram District, Tamilnadu;
Period: 1862 AD;
Metal: Silver;
Denomination: 1/4 Rupee.

Obverse: Bust of Queen Victoria. Inscription: 'Victoria Queen'

Reverse: 1/4 Rupee, India and 1862 in the centre are surrounded by the floral design.

Conclusion

Visiting public and scholars like to know more than the bare minimum that the descriptive labels tell them. Therefore, this manual has been brought out to tell the story of these rare artefacts. We have seen how the holographic gallery has taken this museum to the cutting edge of technology, since this is a highly sophisticated technology. This project has overcome technological and equipment problems and become reality this year. We have described the process of holography for lay readers in the first part. In the second part, the iconography of eighty small bronzes has been explained. A new insight has been given in several cases. A glossary of Sanskrit and Tamil terms has been provided, which will be useful as a ready reference for iconographic terms. Those who desire to know more are welcome to read the more elaborate Manual on Bronzes in the Government Museum, Chennai, which gives a typological and descriptive account of the Bronzes displayed in the re-organised Bronze Gallery (2003 AD) written by this author. The third part deals with the Jewellery items. These are uncommon and highly valuable pieces. In the fourth part, an elucidation for the rare Coins in the gallery has been given. They have been construed with reference to the culture and civilisation that gave rise to them as a backdrop. Holograms of eighty bronzes, fifty nine items of jewellery and fifty five coins have been described. We hope to display them in the section. Some slips between the cup and the lip are inevitable is such research oriented projects.

We have also provided a new view point for some of these artefacts and described pieces not covered by any writer so far. This is the case with the entire jewellery section and some new bronzes. Facts not widely known like the name of the consort of *Nandikeswara* have been given (*Kundalini* – Sanskrit; *Kalakandi Ammaiyar* - Tamil). In the Numismatics section, some of the geometric figures on the Punch Marked coins are identified as *Swastika*. This view of circa 1930 AD has been all but forgotten. The explanation of the *Shadara Chakras* on these coins must be a revelation to the new generation of scholars. The inscribed words on the Roman and other later period coins have been interpreted. The old identification for some pieces among the

Roman jewellery has been changed in the light of newer excavations and knowledge. For example, the pendants identified as breasts have been re-identified as modelled on the Roman army uniform. The holistic approach to explaining the snake motif linking ancient Indian mythology and astronomy is a continuation of the work of this writer (Kannan, Dr, R, 2000). In Dating of the pieces also an original insight has been given, with several dates entered in the Accession Register being revised.

Modern science has been married to the study of ancient artefacts to provide both a visual treat and food for thought.

The holographic gallery shows objects in three dimensions but the objects are not real. They are unreal. They appear real. The ancient Hindu concept of *Maya* is physically demonstrated by Holography. *Advaita* philosophy extended this concept to cover the whole Universe.

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GLOSSARY OF FREQUENTLY USED SANSKRIT AND TAMIL TERMS

Note: Tamil terms are shown as Tamil in brackets; otherwise they may be taken as Sanskrit; certain terms and words are common to both languages.

1.	*Abhaya*	Open palm pointed upwards in pose granting protection
2.	*Abhisheka*	Ritual bath
3.	*Adithya*	Sons of *Aditi*
4.	*Advaita*	Abosulte Monism - a system of Indian philosophy which considiers all things, preceived and unperceived by the eye as parts of God or *Paramatma* (Universal Soul)
5.	*Agama*	Texts of rituals governing temple
6.	*Agni*	flame or fire
7.	*Ahuya mudra (Ahuya varada)*	The pose of inviting the devotees by the deity in order to confer boons on them
8.	*Aiyanar*	The Lord
9.	*Alingana*	Embracing
10.	*Amruta kalasa*	Jar of nectar
11.	*Amruta*	Nectar
12.	*Anandatandava*	Dance of supreme happiness
13.	*Angula*	finger phalanx length
14.	*Anjali*	Pose of worship
15.	*Ankusa*	Goad
16.	*Anugrahamurti*	God in the iconographic form of a bestower of boons
17.	*Apasmara (Sanskrit)*	Demon (personification of ignorance)
18.	*Ardhaparyankasana*	seated posture, unlike *Padmasana*, both the feet are not placed over each other; this is the common seated posture of even common folk in South India
19.	*Arumugan*	The god with six faces (other names *Muruga*, *Skanda*)
20.	*Asana*	Sitting posture
21.	*Asuras*	Evil celestials or Demons
22.	*Avatar*	Incarnation

23.	*Bahu valayas*	Bangle like ornament worn on the forearms
24.	*Bajibandha (Marathi language-vajibandha)*	Armlet
25.	*Bhadra peetah*	Rectangular base
26.	*Bhairava*	A manifestation of a part of the power of *Siva*
27.	*Bhakti*	Devotional
28.	*Bha mandala*	Halo
29.	*Bhoota*	goblin
30.	*Bhandavadya*	Playing on pot drum
31.	*Bhiksatanamurti*	Sage cum mendicant form of *Siva*
32.	*Bhringipada*	Foot ornament
33.	*Bhusparsa*	Touching the earth
34.	*Bhutisakti*	Potential energy
35.	*Bodhisattva*	Buddha had a number of previous births. These are told in the *Jataka* tales. He is known as (Buddha elect - *Bodhisattva*)
36.	*Brahmin*	The priestly caste of Hinduism
37.	*Cella*	Sanctum
38.	*Chakra*	Wheel
39.	*Chamara*	Fly-whisk
40.	*Chamara bearers*	Persons waving fly-whisk
41.	*Chatra*	Umbrella
42.	*Chin mudra (vyakayaana mudra)*	The index finger is curled to meet the thumb, while the other three fingers are erect (symbolic of the alignment soul with the universal soul – *jeevatma* with *paramatma*)
43.	*Channavira*	An ornament consisting of 3 chains with a central leaf like pendant
44.	*Chatura*	Square *mudra* in dance
45.	*Dakshinamurti*	*Siva* in his aspect as a philosopher facing South
46.	*Damaru*	Kettledrum (Also see *Udukkai* below)
47.	*Danda*	Stick
48.	*Danda mudra*	Hand held slightly bent parallel to the ground
49.	*Darshan*	Vision
50.	*Dasavatara*	Ten incarnations of Lord Vishnu
51.	*Devas*	Celestials
52.	*Devasenapati*	The Generalissimo of the *devas* (celestials)
53.	*Dharma Chakra*	Wheel of *Dharma* or righteousness
54	*Dhoti*	Traditional lower garment worn by men

55.	*Dhupakkal (Tamil)*	Stand for holding incense stick
56.	*Dhyana*	Meditative posture
57.	*Doha*	Shorts or short cloth i.e. the traditional *dhoti* tied up
58.	*Dola Hasta*	Hand stretched in glee with palm facing down
59.	*Dvaita*	A system of Indian Philosophy which considers the *Jeevatma* (living beings) and *Paramatma* (God) as separate
60.	*Dwibhanga*	Two bends
61.	*Gada and Saranga*	Mace and bow
62.	*Gajahasta*	Hand held like the trunk of an elephant (*mudra*)
63.	*Ganas*	*Devas*, demi-gods
64.	*Garbagraha*	Sanctum sanctorum in a temple
65.	*Garuda*	His *vahana* or mount half kite and half man
66.	*Ghatam (Sombu in Tamil)*	Vessel for storing or carrying water
67.	*Gopuras*	Temple towers
68.	*Gramadevata (Gramadevatai in Tamil)*	Village deities
69.	*Haara*	Garland
70.	*Hamsa*	Swan
71.	*Idamburi*	Conch with whorls rising to the left and coiling in a clockwise direction
72.	*Jagat mata: pitarau*	Father and mother of the world
73.	*Jata*	Matted hair
74.	*Jatabhara*	Matted hair-do
75.	*Jataka tales*	Buddha had a number of previous births. These are told in the *Jataka* tales. He is known as (Buddha elect - *Bodhisattva*). This is based on incarnation and reincarnation theory.
76.	*Jata mākuta*	Matted hair on the head tied in the shape of a conical crown
77.	*Jnana mudra (Chin mudra)*	
78.	*Upadesa mudra*	The right hand held with the index and the thumb joined together like a circle while the other three fingers point upwards commonly seen in all *Dakshinamurthy* sculptures
79	*Jwalakesa*	Hair-do in the form of flames on the edge

80.	*Kaala Bhairava*	One of the eight forms of *Bhairava*, one who helps to get rid of the fear of death or *Kaala*
81.	*Kalasa*	Vessel of gold, silver or copper usually to hold water
82.	*Kamandalu (Kamandala)*	Spouted vessel
83.	*Kankala damaru*	Drum with bone stick
84.	*Kankanas*	Wristlets
85.	*Kantti*	neck ornament work by goddesses
86.	*Kapala*	Skull
87.	*Kapala mala*	Garland of skulls
88.	*Karanda makuta*	The crown is in the form of a cone with the base at an angle of 30 pointed towards the apex; this shape is supposed to resemble the neck of a peacock
89.	*Kari hasta*	See *gajahasta*
90.	*Karma*	Actions (good *Karma* or actions lead to higher states of existence)
91.	*Kartikeya*	*Siva's* son nursed by the six *Kartik* women (pleids). Also known as *Skanda*, *Kumara* in Sanskrit and Muruga in Tamil
92.	*Karuppan*	The dark one
93.	*Kataka mudra*	Hand in the pose of holding the stalk of a flower, usually lotus or lily
94.	*Katisutra*	Thread tied around the waist
95.	*Katyavalambita mudra*	The pose of keeping the hand on the hip
96.	*Kayotsarga*	Standing erect-posture
97.	*Kendi (Tamil)*	
.	*Kamandalu, Kamandala (Sanskrit)*	Spouted vessel
98.	*Kesa bandha*	Hair done as a bun
99.	*Keyuras*	Shoulder or forearm ornament
100.	*Khadga*	Short sword
101.	*Kinkini*	A chain on the legs with bells
102	*Kirita*	Crown
103.	*Kirti mukha*	Lion's head signifying glory usually seen in arches and belt loops and ornaments
104.	*Kondai (Tamil)*	Hair-bun
105.	*Koppus*	Ornament covering the top of the tuft

106.	*Kriyasakti*	Kinetic energy
107.	*Kshatriyas and Vaisyas*	The warrior and business castes – the upper castes of Hinduism
108.	*Kucha bandha*	Breast band
109.	*Kudamuzha (Tamil)*	playing on pot drum
110.	*Kumaran (Tamil and Sanskrit)*	The eternal youth and son of *Siva*
111.	*Kundala*	Ear ornaments
112.	*Kurinji (Tamil)*	Hill and forest country
113.	*Lakshana*	Features or attributes, used in this context to describe the features prescribed by Silpa-Sastras for deities and architectural forms like gopuras
114.	*Lalita*	Bent square mudra in dance
115.	*Lalitasana*	See Sukhasana
116.	*Lanchana*	Cognisance symbol
117.	*Linga (Tamil and Sanskrit)*	Is generally fixed on a circular or quadrangular receptacle on a pedestal known as *yoni* or *parivattom* or *avudaiyar* (Tamil)
118.	*Lola hasta*	Hand hanging down loose
119.	*Maha purusha lakshanas*	Marks of Great Beings
120.	*Maharaja Leelasana*	Seated pose with the one leg folded on the seat and the other hanging in a majestic pose like a *rajah*
121.	*Makara*	Crocodile
122.	*Makara kundala*	Ear ring (ornament) in the shape of crocodile
123.	*Makaratorana*	Arch with the decorative carving of a crocodile
124.	*Makuta*	Crown
125.	*Mangala Sutra*	See *Tali*
126.	*Mantras*	Ritual chants to God
127.	*Mekhalas*	Hip ornament usually worn by women
128.	*Modaka*	Rice ball usually sweet; can also be salty; eaten in South India after offering as *Naivedya* to Lord Ganesha
129.	*Moksha*	Liberation of the soul from the cycle of births and deaths (reincarnation theory common to Hinduism, Buddhism and Jainism and religions of Indian origin)
130.	*Mruga*	Antelope
131.	*Mudra*	Sign usually shown on the fingers of the hand or sometimes by pose of the body

132.	*Mukha linga*	A *Sivalinga* with a face depicted on the cylindrical surface instead of the usual plain cylindrical surface only.
133.	*Mukkudai (Tamil)*	triple umbrella
134.	*Mula Nayaka*	Main Deity (also *Tirthankara*)
135.	*Murugan (Tamil)*	The most beautiful and the valiant
136.	*Muyalakan (Tamil)* *Apasmara (Sanskrit)*	Demon of ignorance
137.	*Naga*	Serpent
138.	*Nagaraja*	Cobra considered to be the King of serpents
139.	*Naivedya*	Offering of food to Gods; they do not eat but they take the spirit in the physical form
140.	*Nilakanta (Neelakanta)*	Blue neck
141.	*Nritta*	Dance
142.	*Nrittamurti*	A master of dance
143.	*Nupuras*	Anklets
144.	*Padasaras (Padasaraas)*	Anklets
145.	*Paduka*	Sandal
146.	*Padma peetah*	Lotus pedestal
147.	*Panchamahabhootha*	Five elements - earth, water, air, fire and ether (*akasa*)
148.	*Parasu*	Axe
149.	*Pariva devata*	Tutelary deity
150.	*Pasa*	Noose
151.	*Patra kundalas*	Ear ring in the shape of palmyrah leaf
152.	*Patta* (Tamil)	The base band below the crown
153.	*Pattam*	An ornament
154.	*Peetah*	Base
155.	*Pitambara*	Yellow silk garment worn by Vishnu usually as *Dhoti* or worn as upper garment
156.	*Prabavali*	Arch above the icon or deity
157.	*Prabha*	Circular arch
158.	*Rajaleelasana*	A pose like Maharaja Leelasana
159.	*Rajo guna*	The middle state of mind where the ego persists - both good and bad exist.
160.	*Ratna kundalas*	Ear rings with precious stones set in them
161.	*Rishaba*	Sacred bull
162.	*Rishi*	Sage with spiritual powers

163.	*Rudraksha (Rudraksham Tamil)*	Sacred of seed of the *Rudraksha* (like rosary) tree (*Elaeocarpus Sphaericus*) worn by *Saivites*
164.	*Saiva Agamas*	Texts of rituals governing temple worship in *Saivite* temples
165.	*Sakthi Ayudha*	A long rectangular shaped .weapon with a triangular end given by Goddess Parvati to her son Subrahmnaya in order to kill the demon *Surapadma*
166.	*Samabhanga*	Standing erect
167.	*Samadhi (Tamil and Sanskrit)*	Trance
168.	*Samharamurti*	Terrifying aspect
169.	*Samsara*	Worldly life
170.	*Sandhya*	Evening
171.	*Sangam (Tamil and Sanskrit)*	Society - Here it refers to Tamil Literary Society of poets which developed Tamil presided over by the Pandya Kings – There are three Sangams, the first two considered Pre-historic and the last historic. Earlier historians used to date it from 2nd Century BC to 2nd Century AD. Now, we have evidence to take it nearer to the traditional history dating of 1000 BC (See Underwater Archaeology, a paper in the Museum's Journal – April 2002 – September 2002 for more details).
172.	*Sangeetha Mandapa*	Hall where music concerts are held
173.	*Sanghati*	Upper garment cloth worn in folds by *Buddha* and the *Buddhist* monks, usually seen in *Buddha* paintings and sculptures
174.	*Sankha*	Conch
175.	*Saranga*	Bow
176.	*Sardulas (North Indian, Sanskrit) See Yali (South Indian, Sanskrit)*	
177.	*Sasikala*	Crescent moon
178.	*Satva guna*	The highest state of mind where noble thoughts and good alone exists.
179.	*Sendu (Tamil)*	A stick with a crooked top
180.	*Silpasastras*	Treatises regulating the shapes of sculptures
181.	*Simha karna*	The fingers of the hand folded such that the little finger points outward, the ring finger is folded inward, the middle finger is pointed in the downward direction, the index finger is held like the little finger but points slightly downward and the thumb points straight. Literally it means

		leonine ear; the hand is held in an attitude of beckoning or to hold something usually a flower like lotus or lily;
182.	*Simha mukha*	Face of the lion
183.	*Simhasana*	Throne
184.	*Siraschakra (sira chakra)*	Ornament worn on the back of the hair-do (or) Hair clip on the back of hair plait
185.	*Skanda*	The transcendent
186.	*Skandhamala*	Shoulder tassels
187.	*Sraddha*	A ritual conducted on the anniversary of the death of ancestors
188.	*Sri chakra*	A complicated geometric figure consisting of two equilateral triangles; these figures have mystical qualities and are held to able to communicate and bring the benediction of the concerned gods to the place or person which / who has this figure. Usually portrayed on copper probably to get increased electrical conductivity since it connects with the cosmic and geo-magnetic field.
189.	*Srivatsa*	Triangular mole representing Goddess Lakshmi
190.	*Stapathi*	Master of traditional architecture or sculpture
191.	*Stupas*	A hemispherical dome - derived from the Sanskrit rook "stup" to collect and means heap or mound usually containing relics of the Buddha
192.	*Suchi mudra*	Index finger in the pose of pointing at something
193.	*Sudarshana*	Name of the *Chakra* of Lord *Vishnu;* personified as *Sudarshana Alwar* in several sculptures in anthropomorphic form
194	*Sukhasana*	All these are males in seated pose with one leg hanging down. For females in a similar pose, the word *lalitasana* is usually used.
195.	*Svarnakarshana bhairava*	A *bhairava* who is prayed to when wealth is sought quickly
196.	*Svarnavaikakshya*	A type of Channavira
197.	*Tali (Tamil) Mangala Sutra (Sanskrit)*	Sacred thread or chain tied around a bride at the time of her marriage by the bridegroom to signify the Sacred tie of marriage
198.	*Tamo guna*	Base instincts, thought and action
199.	*Tandava karanas*	Classical dancing poses described by Sage *Bharata* in his book *Natya Sastra* (code on classical dance)

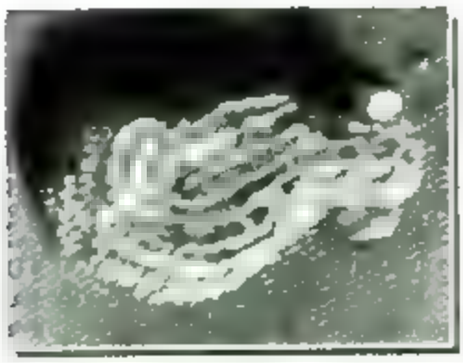
200.	*Tarjani mudra*	Index finger pointing above
201.	*Tengalai namam*	Y shaped as against the U shape of the *Vadagalai namam*
202.	*Thevaram and Tiruvachagam*	Tamil devotional hymns to *Siva*
203.	*Thiruvasi (Tamil) Prabavali (Sanskrit)*	The arch around the icons
204.	*Tilaka*	Vermilion mark in the centre of the forehead of unmarried and married ladies and all men. Not to be used for widows.
205.	*Tirthankara*	Jain Saint who has reached the highest state of spiritual evolution
206.	*Todus (Tamil)*	Ear ornaments
207.	*Tomara*	Club
208.	*Tribhanga*	Body bent (flexed) three times at the knee, hip and neck
209.	*Tridanda*	Saintly Mendicant's staff in the shape of a straight stick on top of which is attached a U shaped bent stick in order to place the hand while in meditation
210.	*Trinetra*	Three eyes
211.	*Trisula*	Trident
212.	*Trivali*	Three folds of the skin on the stomach at the narrow waist portion usually seen in *Parvati* genre bronzes
213.	*Udarabandha*	A band of silk or gold thread worn on the stomach
214.	*Udukkai*	Kettle drum
215.	*Ugra*	Angry
216.	*Upadesa mudra*	See *Jnana mudra*
217.	*Upanishadic*	(Commentaries on the *Vedas*) philosophic works in Sanskrit considered to be some of the most advanced meta-physical thought known to mankind
218.	*Upavita*	Sacred thread
219.	*Uri (Tamil)*	Rope tied in the form of a rack in which pots can be kept
220.	*Urdhvajanu (Saivite)*	leg raised to the level of thigh
221.	*Urna*	Curl of hair between the eyebrows of the *Buddha*
222.	*Urumala*	Thigh ornament

223.	*Usnisa*	A flame like protuberance on the head of the *Buddha*, a symbol of wisdom
224.	*Utkutika*	Raising a leg, with the other leg hanging down
225.	*Uttama*	Mark of the greatest
226.	*Uttariya*	Cloth folded around the body used as upper garment
227.	*Uzhavara Padai (Tamil)*	Spud
228.	*Vadagalai naamam*	Mark on the forehead in the shape of U usually worn by *Vaishnavas*
229.	*Vahana*	Vehicle
230.	*Vajibandha (Bajibandha)*	A type of *keyuras*
231.	*Vajra Ayudha*	A weapon portrayed as shaped like two *trisuls* placed one pointing upward and the other pointing downward; the weapon of *Indra*, the chief of the *Devas* - thunderbolt
232.	*Valampuri conch (Tamil)*	Conch with whorls rising to the right and coiling in an anti-clockwise direction
233.	*Valamsuli Vinayaka (Tamil)*	*Ganesa* with his trunk turned to the right
234.	*Valayaas (Tamil and Sanskrit)*	Bangles
235.	*Vamana*	God Vishnu in his incarnation of a dwarf
236.	*Varada*	Open palm pointed downwards in pose granting boons
237.	*Varaha*	Boar
238.	*Vastra*	cloth
239.	*Vatuka bhairava*	A Bhairava who is always depicted with a dog; he was created by lord *Siva* to punish *Brahma*
240.	*Veena*	String cum percussion musical instrument used in Carnatic (South Indian) music
241.	*Veerasana*	Seated usually on a pedestal with one leg folded and the other hanging down. This is distinguished from *Sukhasana* by the presence of rigidity in this posture
242.	*Vel*	The spear
243.	*Vismaya*	Hand held with fingures pointed upwards as if holding something - a pose (*mudra*) to show wonder
244.	*Vrishabha*	See *Rishaba*
245.	*Yadavas*	Cowherd clansmen of Lord *Krishna*

246.	*Yagna*	Ritual sacrifice in which oblations are poured into a sacred fire. The altar is constructed in accordance with principles of advanced mathematics and represents a high level of philosophical thought. The oblations are carried to the *Devas* or Gods in the form of spirit or ether. Vedic mantras are chanted appropriate to each *yagna*
247.	*Yagnopavita*	Sacred thread
248.	*Yaksha*	Tree spirits were called *Yaksha* initially; Male attendant deity of *Tirthankara* in Jain context; attendant deity of the Buddha; in Hinduism later they are considered as demi-gods
249.	*Yakshi*	Female counterpart of *Yaksha*
250.	*Yali*	Mythical animal – *yali* figure (mythical animal with the face of a lion and the trunk of an elephant – some say they existed but are now extinct)
251.	*Yoga*	Meditation
252.	*Yoga patta*	A band used by great teachers to keep their legs in a particular pose during their *yoga* practice

COMPARATIVE PHOTOGRAPHS

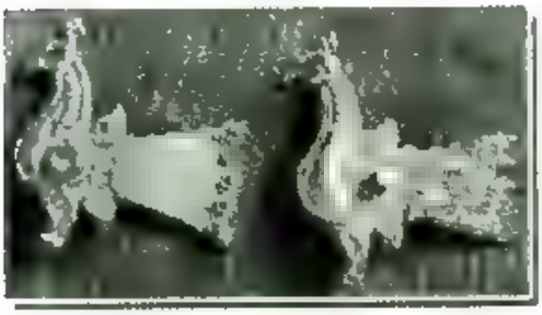
Sl No 4 **MANGO SHAPED BEAD PENDANT**



(Treister, Mikhail, 2002)

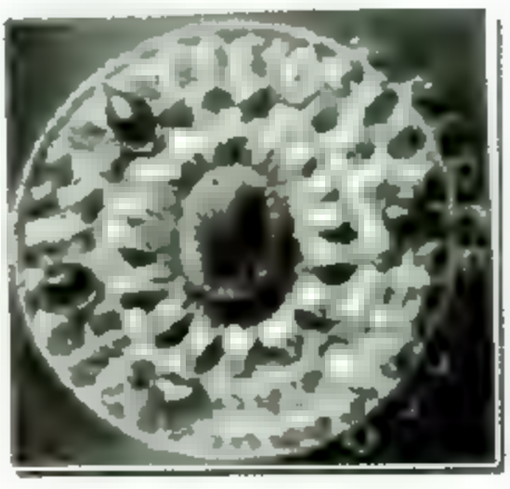
(Treister, Mikhail, 2002)

Sl No 9 **SMALL PEACOCKS - 2 Nos.**



Sl No 17 **GOLD PEACOCK IDOL**

(Treister, Mikhail, 2002)



POST SCRIPT

Coins of *Kulothunga*-I (1070-1122 AD)

They are in Tamil Grantha script.

Sl. No. 35. Chola King: Kulothunga-*Katai konda* Chola Coin
(Acc. No. 808/67)

These coins were read as *Gangaikonda Chola* by S. Rajavelu, the ASI epigraphist, but this theory has already been considered and rejected by Thiru T. Balakrishnan Nair (2002, pp. 4-7).

Sl. No. 37. Chola King: Kulothunga, *Malainadu Konda Chola*
(Acc. No. 808/96)

These coins are also identified as *Rajadhi Raja* I Coins, but this theory has also been considered and rejected (ibid, pp. 4-7).

Sl. No. 51 Half Star Pagoda and Sl. No. 52 Quarter Star Pagoda

Thurston Edgar (1992, p. 114) has taken our obverse as reverse and vice versa.

ERRATA

Page No.	Line No.	Sl.No.	For	Read as
XIII	2nd line		Jawhar	Jawahar
4	2nd last line	1	*Valayaas*	and *Valayaas*
11	3rd line from bottom	11	*prabha*	*prabha* two elephants are seen.
12	Provenance	13	Thanjavur	Undivided Thanjavur
12	Provenance	15	Thanjavur	Undivided Thanjavur
13	Provenance	16	Thanjavur	Undivided Thanjavur
13	2nd line	17	short *Kirita-Makuta*	a short *Kirita-Makuta*
14	5th line	18	*Kirita-Makuta*	a *Kirita-Makuta*
21	Provenance	27	Thanjavur	Undivided Thanjavur
24	Provenance	36	Thanjavur	Undivided Thanjavur
27	Provenance	38	Thanjavur	Undivided Thanjavur
27	Provenance	39	Thanjavur	Undivided Thanjavur
39	3rd line	58	the flower	a flower
44	1st line	71	part Venugopala	part of the Venugopala
44	3rd line	71	*Karanda-Makuta*	a *Karanda-Makuta*
44	Provenance	73	Thanjavur	Undivided Thanjavur
47	Provenance	74	Thanjavur	Undivided Thanjavur

Page No.	Line No.	Sl.No.	For	Read as
47	Provenance	75	Thanjavur	Undivided Thanjavur
47	Provenance	76	Thanjavur	Undivided Thanjavur
48	4th line	77	pedant	pendant
48	3rd line	79	have	has
51	Last para 6th line		head and beads.	head and beads at Perur, Coimbatore District.
59	1st line	11	this chain is two rows	this chain is in two rows
66	1st line	26	like pendant	like a pendant
70	3rd line	31	gold thin sheet	thin gold sheet
70	Last line	32	as pendant in a *Thaali*	as a pendant in a *Thaali*
71	1st line	33	used as *Thaali*	used as a *Thaali*
76	1st line	43	a small bottu	has a small bottu
78	Picture	48	Mugappu	Muhappu
80	Heding	48	Mugappu	Muhappu
80	1st line	48	Mupappu	Muhappu
84	2nd line	53	Mohappus	Muhappus
85	Last line	56	things with	things mixed with
102	1st line	15	portion *Shadara Chakra*	portion of a *Shadara Chakra*
103	Last line		Coin No, 11	p. 6
114	1st line	Para 2	Coins have	Coins of Raja Raja have
120	Line 4	Para 2	improved in the currency system	improved currency system
120	Last line	Para 3	Coin No. 31.	p. 9
138	6th line		Vol? No.?	Vol XVII, No.3
141		4	preceived	perceived
141		4	considiers	considers
141		5	governing temple	governing temple worship
142	3rd line	42	alignment soul	alignment of the soul
143		65	His vahana	Vishnu's *vahana*
143		78	sculptures	sculptures - *Chin mudra*
144		88	angle of 30	angle of 30°
146		140	Blue neck	Blue neck (One of the names of Siva)
146		149	Pariva devata	Parivara devata
146		149	Tutelary deity	Associated deity
147		168	Terrifying aspect	Terryfying aspect (destroying aspect)
147	1st line	171	Society	The Tamil Literary Society
148	1st linen	197	Tied around a bride	Tied around the neck of a bride
150		240	string cum percussion	string cum plucking